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Reagan's War on Abortion, by Michael Kramer

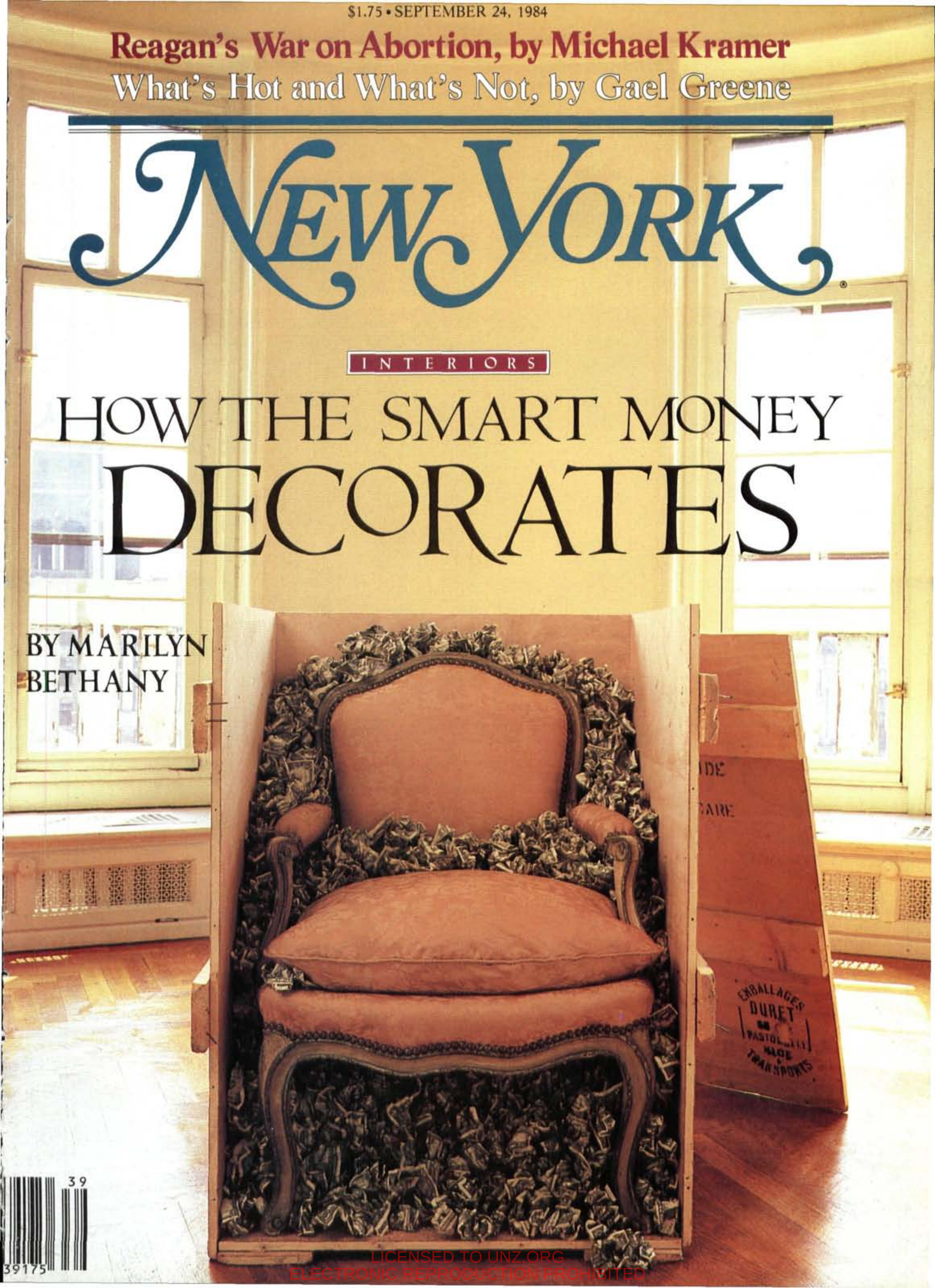
What's Hot and What's Not, by Gael Greene

NEW YORK®

INTERIORS

HOW THE SMART MONEY DECORATES

BY MARILYN BETHANY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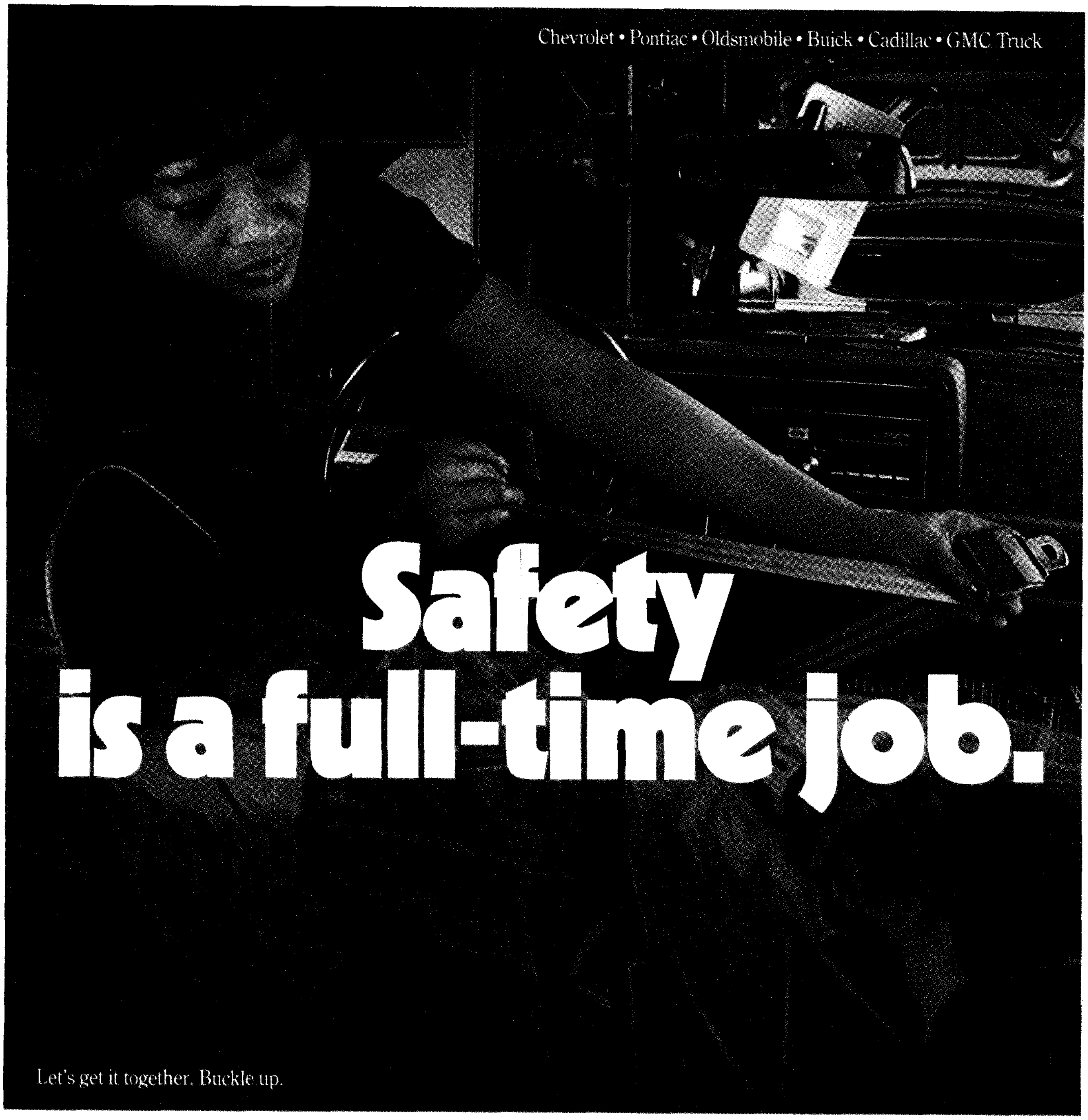
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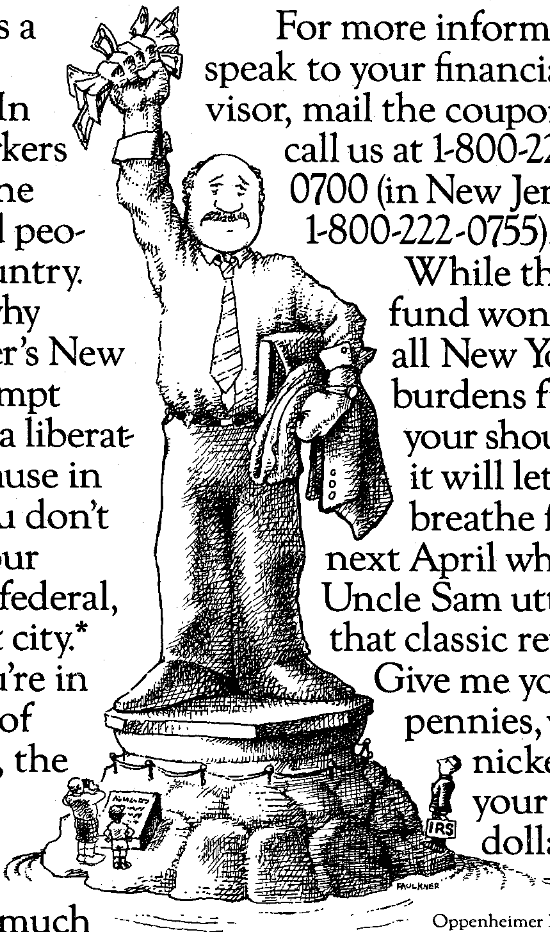

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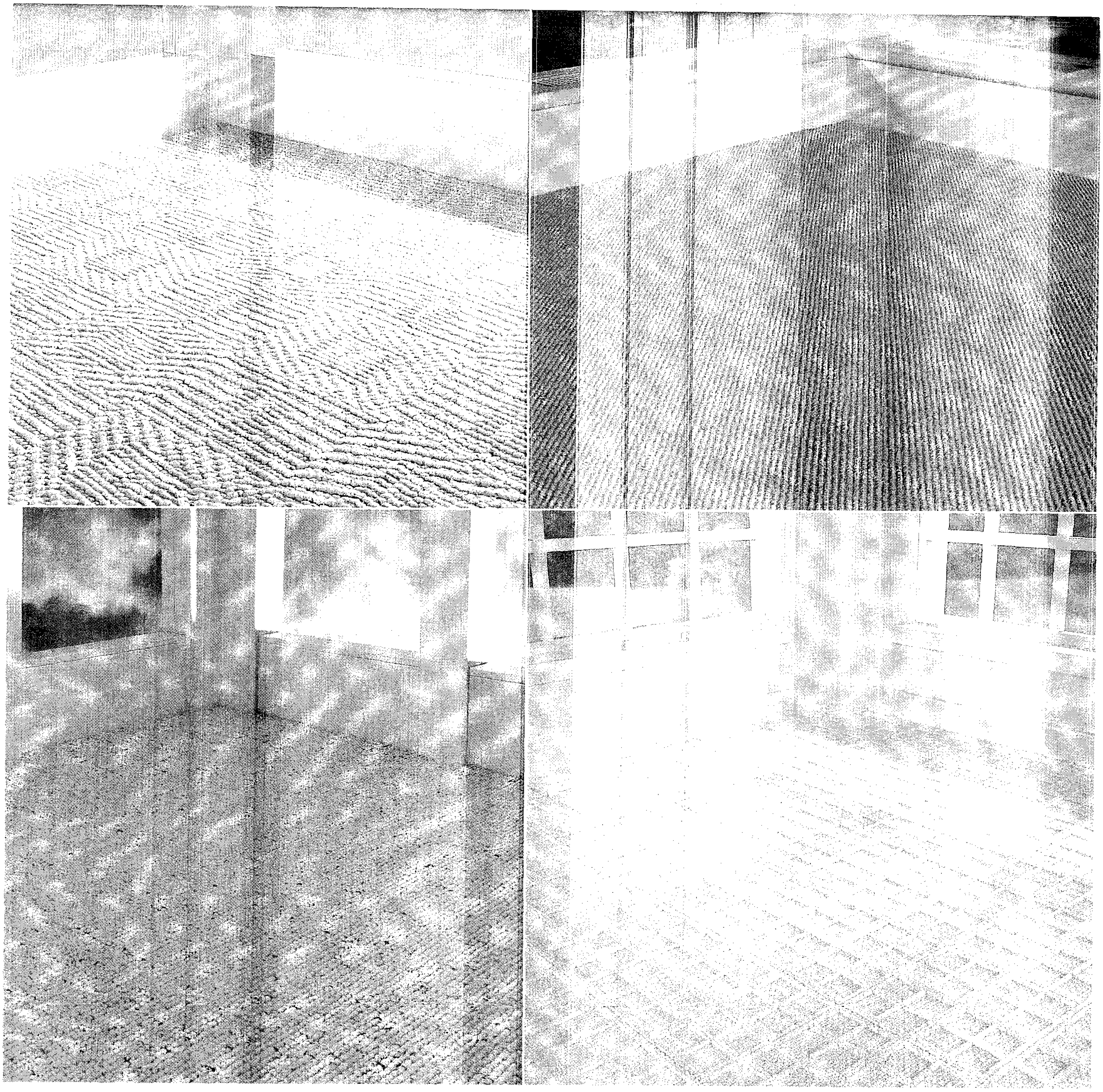

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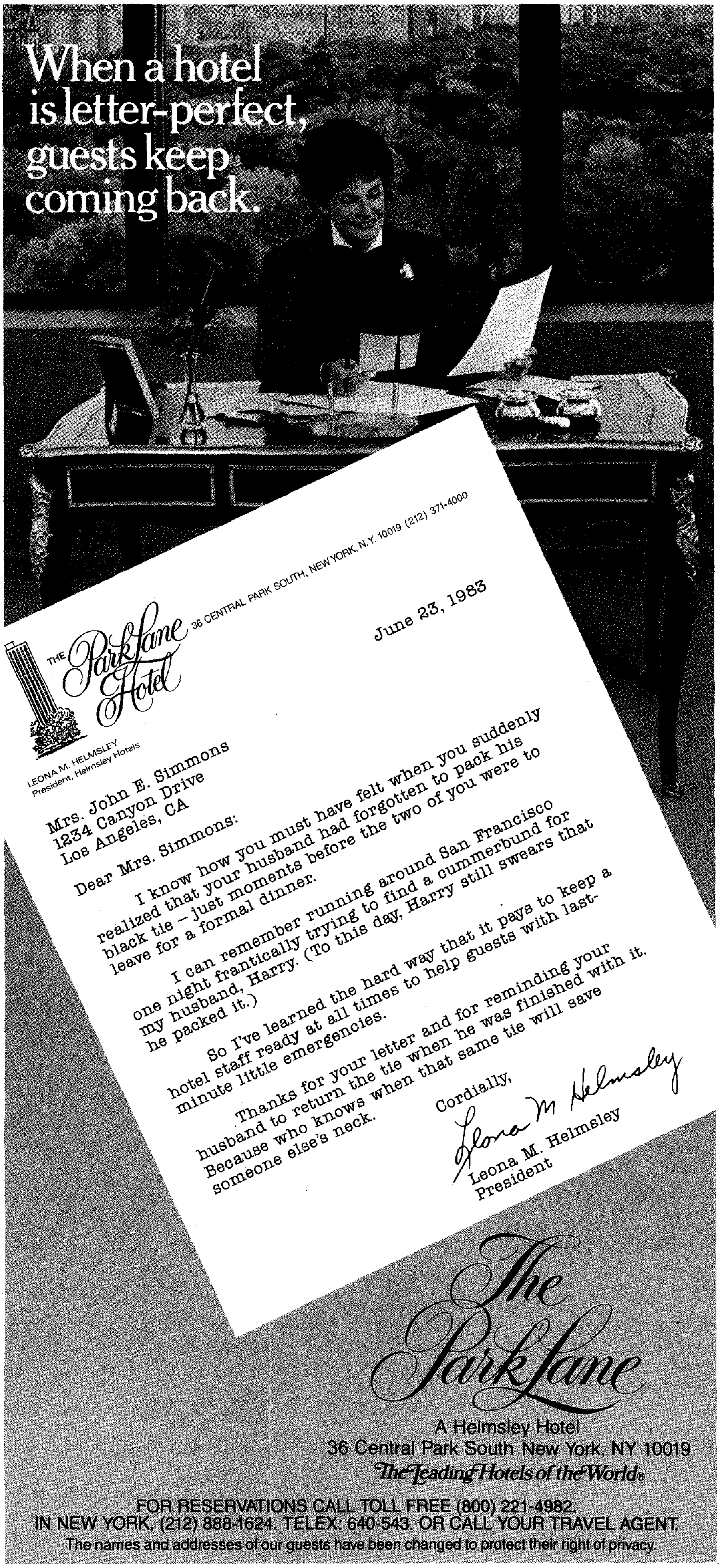
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President, Helmsley Hotels

June 23, 1983

Mrs. John E. Simmons
1234 Canyon Drive
Los Angeles, CA

Dear Mrs. Simmons:

I know how you must have felt when you suddenly realized that your husband had forgotten to pack his black tie – just moments before the two of you were to leave for a formal dinner.

I can remember running around San Francisco one night frantically trying to find a cummerbund for my husband, Harry. (To this day, Harry still swears that he packed it.)

So I've learned the hard way that it pays to keep a hotel staff ready at all times to help guests with last-minute little emergencies.

Thanks for your letter and for reminding your husband to return the tie when he was finished with it. Because who knows when that same tie will save someone else's neck.

Cordially,

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BETWEEN THE LINES

'Star Tech'

WHEN SHE BEGAN WRITING ABOUT TECHnology in 1976, says Phoebe Hoban, the author of our new column, "Star Tech," "I would call industry experts and ask about home computers. They'd say, 'There's no such thing. They're an invention of the press.' "

Soon after, the field exploded. "Suddenly, technology was a hot topic," says Hoban. "Not just something nerds did in their basements."

Hoban, 32, started writing about technology at *Newsweek*'s international edition. In 1981, she branched out and began writing on the subject for several publications, including *Omni,* where she is now a regular contributor. She left *Newsweek* in 1983 to become the computer-and-technology reporter for *Business Times,* a program on the cable channel ESPN. She recently left the show en route to *New York,* where her first column appears on page 19. The column will cover computers and consumer technology.

Hoban: *"Not just nerds in basements."*

She has also written two children's books about robots for Harper & Row: *Ready, Set, Robot* and *The Laziest Robot in Zone One.*

Hoban's delighted that the popular press has taken such an interest in her field. "I think it's important that society doesn't develop a split between 'technocrats' and 'peasants,' " she says. "People need to understand what they have to live with." ▬

Photograph by Don Hamerman.

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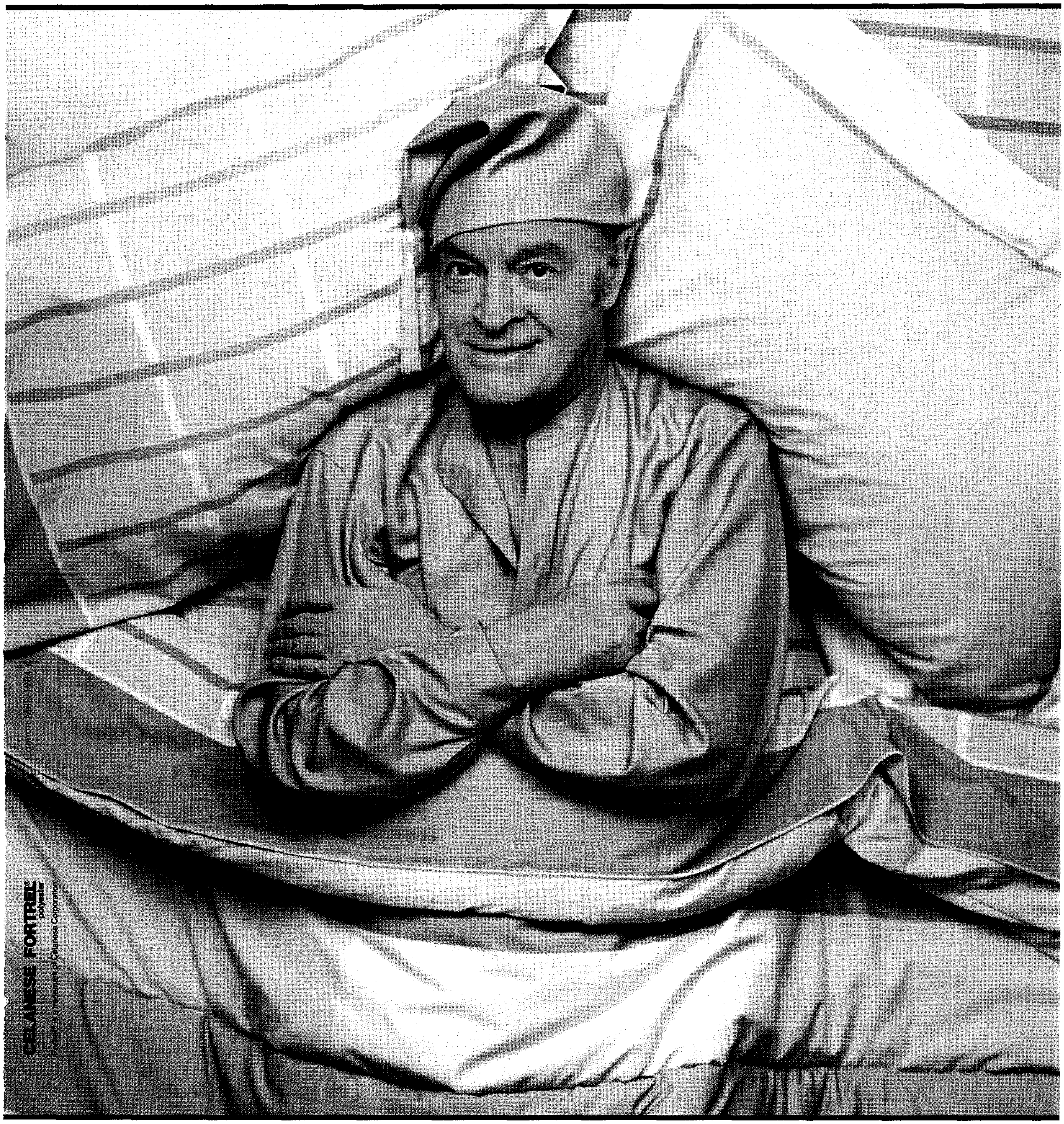
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LETTERS

What Price Glory?

MARIE BRENNER'S TREATMENT OF FERraro ["Gerry Rides It Out," September 3] was eminently fair and illuminating. While Ferraro came across less than regal, the indictment was mostly against a system so demanding of those who aspire to a high public office. What *was* damning was the charge that her husband, John, as court-appointed conservator of an incompetent's estate, invaded the estate twice. It's not only male politicians who must have clean skirts.

Jack Gross
Hershey, Pa.

BRENNER'S ARTICLE WAS SO NEGATIVE and biased that it could hardly be called reporting. It seemed she was intent on personally attacking Ferraro. I found it appalling that Brenner chose to invade Ferraro's privacy at a holy-day mass. I would imagine that most of us would be "pretty agitated" to find that we could not spend a few moments in private worship without having a Brenner type interpreting each gesture we made.

Ruthie E. McNeil
Atlanta, Ga.

ALL I CAN SEE IS THE "DINGBAT," "NOVice" side of Ferraro. She has lost her credibility. I only wish one of the fine New York *Times* reporters had fished through her cocky answers and found what I believe to be the truth.

Michele Frankel
Brooklyn

OH, PLEASE. YOUR ARTICLE ON FERRARO was a bit too much. Yes, she and her husband have more money than most of us, but why has no other candidate been publicly scrutinized so thoroughly? Why hasn't Reagan's joke about Russia received a similar media onslaught? That is a horror more threatening than someone's tax problems.

Connie Parker
Brooklyn

FOR ME, THE BEST OF *New York* MAGAzine is Brenner. Her intelligent, incisive articles are too few and far between.

Sara B. Stanley
Ridgewood, N.J.

THOUGH I HAVE NO LOVE TO LOSE FOR the Democratic party, I can't believe the petty condescension with which Bren-

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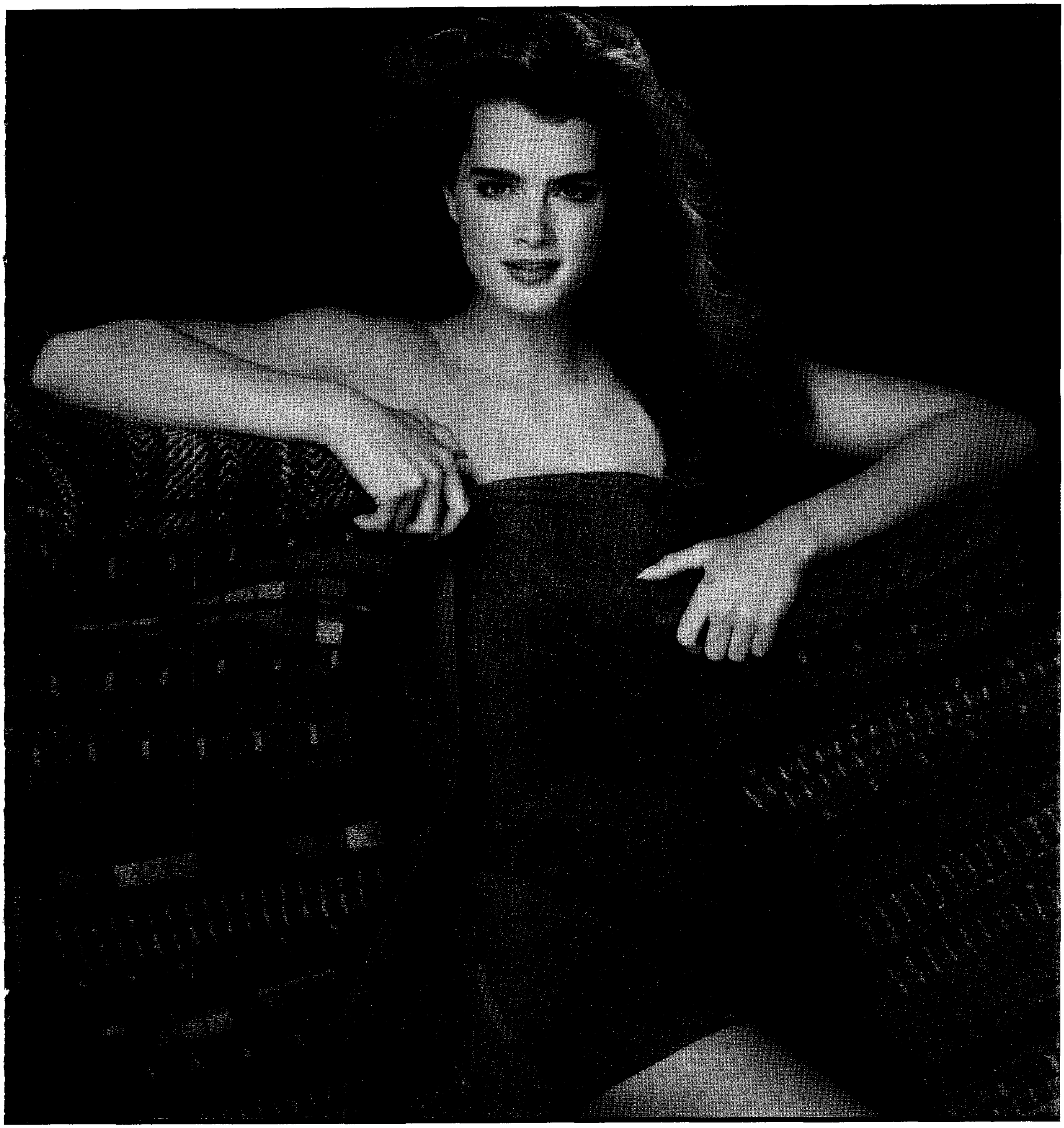

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ner treated Ferraro. Brenner has obvious writing talent; leave the hatchet job to someone else.

Jeff Nelligan
Editorial board
Cincinnati *Enquirer*
Cincinnati, Ohio

MARIE BRENNER QUOTES ME AS EXPRESSing surprise that a family could possibly live on $80,000 a year after taxes. My question actually sought to determine whether we were getting an accurate picture of the Zaccaro family income, given Ferraro's vow to reveal all. It was right to inquire whether on their reported income the Zaccaros were in fact maintaining a home in upscale Forest Hills, another on Fire Island, and still another in the Virgin Islands, while sending their children to expensive private schools. It is the kind of question we would direct at anyone who wants the public's trust.

Ralph Penza
WNBC-TV
Manhattan

The Mouseburger That Roared

ALL RESTAURANT REVIEWS—AS WELL AS any *other* kind of review—have to be subjective, but Seymour Britchky's review of "21" ["The Old Reliables," September 3] was so hateful, so ridiculous, and so utterly *inaccurate*. I have to wonder if he and I actually dined (lunched) at the same place! For the last fifteen years, *Cosmo* has given a luncheon for its advertisers every Thursday at "21" because that is the one place we can be sure people will *come* to. Aside from the guests at our ad lunches on the second floor (and we think they are a pretty classy group), you'll find downstairs in the bar the usual mix of people—the *very* famous, *semi*-famous, and not-famous-at-all people—like in any *other* good New York restaurant. I think the food at "21" is wonderful—all of it—and you can get anything you want even if it isn't on the menu. Really, you have been *naughty*, and this restaurant doesn't *deserve* this attack.

Helen Gurley Brown
Editor, *Cosmopolitan*
Manhattan

Party Casher

ANYONE DOUBTING THAT OUR TAX SYStem needs overhauling need only read Alice Mason's boasting that her lavish parties are tax-deductible ["Alice Mason's Big-Deal Dinners," by Anthony Haden-Guest, August 20]. I am sure her deduction is perfectly legitimate under the current tax code; that is evidence that the code encourages subsidization of an elite life-style by lower- and middle-level taxpayers. Perhaps it's wishful thinking, but I hope politicians find the courage in 1985 to pass a flat tax and, at

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Paul J. Budline
Manhattan

It Can Happen Here

ANTHONY HADEN-GUEST COMMENTED that a lost wallet would be returned in New York "someday over the rainbow" ["Fast Track: English on the Ball," August 27]. Last Saturday, I reached for my wallet and realized I had left it in a cab. After I took a lecture from my husband and canceled the credit cards, the doorbell rang. There was the cabdriver with my wallet—all intact. And I had to chase him in my stocking feet to give him a $20 thank-you. So, Mr. Haden-Guest, welcome to the Emerald City.

Maria Elliott Wallberg
Manhattan

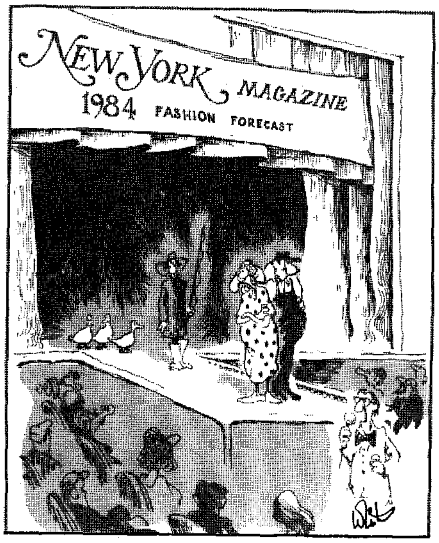
Thorson Suit

CONTRARY TO YOUR MAGAZINE'S ASSERTION ["Fast Track: Liberace Remembers," by Marie Brenner, March 26], my client Scott Thorson's lawsuit against Liberace has not been dismissed. Thorson's breach-of-contract (or, as *New York* characterized it, "palimony") count was dismissed by a judge in Los Angeles Superior Court in February 1984, but there are twelve other remaining counts in my client's lawsuit, which we are vigorously pursuing.

Michael B. Rosenthal
Attorney for Scott Thorson
Beverly Hills, Calif.

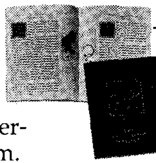
Hick Chic

I'M THE EDITORIAL CARTOONIST FOR THE Suffolk *Times*, the paper here on Long Island's North Fork. Here's my response to "Living It Down in the Un-Hamptons" [by Jesse Kornbluth, July 2-9].



"Ladies and gentlemen! It is with great pleasure that we introduce to you tonight . . . the Un-Hamptons Look."

Rob White
New Suffolk, N.Y.



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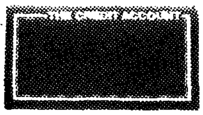

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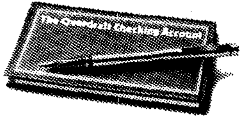

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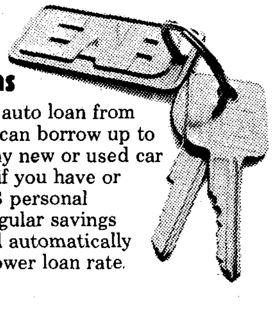

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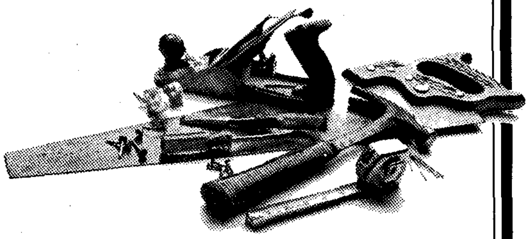

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INTELLIGENCER

BY SHARON CHURCHER

U.S. Will Have Unorthodox Security at Lebanese Embassy

WHEN THE NEW U.S. Embassy opens in West Beirut, it will be guarded by what the State Department calls "local nationals." The locals, says one knowledgeable source, will be Syrian-backed Muslim guerrillas.

Sixteen members of Amal, a Shi'ite Muslim paramilitary group, have been trained by the U.S. Army and will be paid $2,000 a month each, said the source, who is close to a military official in charge of the plan.

"There will be marines inside the compound, but obviously they would be visible provocation outside," the source said.

In April 1983, 50 people were killed in an embassy bombing attack blamed on fundamentalist Muslims. The leader of Amal, Lebanese cabinet member Nabih Berri, is generally seen as a moderate, though his forces are partly funded by Syria.

"The only problem with what the State Department has in mind is that Berri is being outflanked by radical Shi'ites, and when those guys take over, his sixteen men aren't going to wait around to defend the embassy," the source contended.

A State Department official who asked not to be named said using local nationals conforms to "a policy in place around the world." The embassy even had "security" talks with the PLO when it controlled the area, the official said.

New York's source said the embassy has no confidence in the logical choice for local soldiers, the Lebanese army. But can the United States rely on Berri as fundamentalism spreads among the Shi'ites? "His position is somewhat tenuous . . . but I presume someone has made the judgment that, yes, we can," said the official.

Saks Plan Includes Tower

SAKS FIFTH AVENUE'S PLANS TO GROW have exposed a zoning "loophole" through which a 36-story tower may sprout near Fifth Avenue.

For five years, the company has wanted to expand its eleven-story department store on Fifth Avenue at 50th Street, but it's been stymied, most recently by the 1982 midtown-zoning laws that restricted zoning variances in the area and limited the size of buildings there.

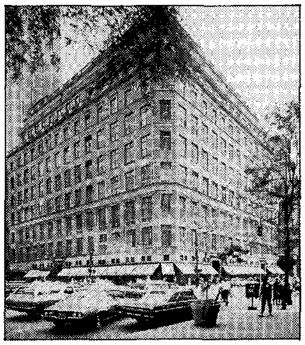
Now, however, Saks seems to have found a solution in the city's own landmark laws. If the company succeeds in the widely reported plan to have its 60-year-old building declared a landmark, it could, by permit, shift its unused development rights to an adjacent site it owns on 50th Street. Developer Francis Kleban wants to put the 36-story building there—the first nine stories to be owned and used by Saks, the rest to be rented as office space. Stephen Quintin, real-estate senior vice-president for BATUS, Saks's parent company, confirmed the scenario.

Things could be worse: Under midtown zoning, Saks could tear down the store and replace it with a much taller building. The current plan was suggested by the City Planning Department, said Quintin.

The first step to the tower seems almost complete. Last week, the city held a hearing on landmarking the store. Preservationists support the move, but putting another tower close to Fifth Avenue troubles some of them. "We're in a Catch-22 situation," said Joyce Matz, chairwoman of the landmarks committee for Community Board 5. "You want to preserve Saks, but with this loophole you could be left with a tower."

Green: *Partisan picnicker.*

Wenner: *Star-struck?*



'Loophole': *Saks plus tower.*

Green's 'Picnic' Theme

CONGRESSMAN BILL GREEN, WHO'S BEING challenged this fall by Andy Stein, recently threw a little picnic at the Governors Island Coast Guard base for his campaign volunteers. Perhaps he shouldn't have.

The Coast Guard worried last week that the picnic might have broken a rule against partisan activity on military bases. "The letter from Green's office led us to believe this was a picnic for his government employees," said Coast Guard spokesman Gregory Creedon. "We're supposed to be above politics." He added that Green should have known better: He threw a party there two years ago. "They brought campaign posters, and were told to remove them."

Green's press secretary argued that no rules were broken because the picnic was not a "campaign event." Still, said Creedon, the military can't selectively benefit one side. "Maybe we'll have Stein over for a picnic."

Wenner Mixes Media

Rolling Stone PUBLISHER JANN WENNER seems to want his name on the marquee as well as the masthead. Though his movie debut in *Perfect!*—in which he plays a *Stone* editor to John Travolta's *Stone* writer—won't be seen till next summer, Wenner has already begun to "try for more parts," said an industry source.

Wenner demurred: He's not *soliciting* work, but word of Travolta's tout ("He said I was a natural") is spreading. Wenner, who is using Michael Douglas's Beverly Hills house while filming *Perfect!*, said, "If I get any offers, I'll look at them," even though "I get paid better at *Rolling Stone*."

Photographs: top, Fred McDarrah; center, Steve Sands; bottom, A.P./Wide World.

Ferraro Faces Gay Choice

GERALDINE FERRARO, ALREADY DRAWING fire because of her views on abortion, faces another tricky moral issue. The powerful Gay Rights National Lobby has called on its New York State supporters to petition the Roman Catholic candidate to sign on as co-sponsor of a House bill that would bar discrimination against lesbians and gay men.

Ferraro has said that she will vote for the bill, the lobby's letter states, but wouldn't help sponsor it "because her district was not supportive." Pointing out that running mate Mondale supports a similar Senate bill, the letter continues, "It is now time for Ferraro to become an active supporter, too."

Miguel Gomez of the gay-rights lobby denied that his group's campaign poses any dilemma for the congresswoman. Several of the House bill's 76 co-sponsors are Catholic, said Gomez, as is Senator Moynihan, a co-sponsor of the Senate measure. A Ferraro spokeswoman said the candidate was traveling and would not have time to comment.

Now the 'Blue' Journalism

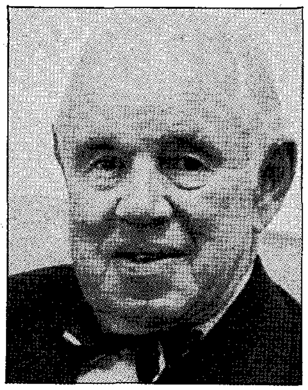
MOST JOURNALISTS BELIEVE IN KEEPING a professional distance from their sources, but Boston *Globe* entertainment columnist Marian Christy thinks you should snuggle right up.

In her upcoming book, *Invasions of Privacy,* Christy tells of a late-night encounter with Ardeshir Zahedi, then the shah of Iran's debonair ambassador to the United States. They trysted in front of a roaring fireplace "in the dark of his private quarters," Christy writes, and soon she felt the "mesmerizing magic about his kisses, [his] total assurance in his ability to please a woman."

Zahedi meanwhile set up exclusive interviews for her with the shah's wife, twin sister, and mother-in-law. "I go for the heart, not the jugular," Christy told *New York.* "It's a new type of journalism."

Gloria: *Going gourmet.*

Ferraro: *Gays want her.*



Van Alen: *A song in his heart.*

Gloria: Designer Nuts

GLORIA VANDERBILT IS ABOUT TO GO into the designer-food business—but mostly low-calorie food, mind you, so snackers will still fit into her designer jeans.

The treat she's preparing to market is her personally formulated tofu "ice cream," expected in the stores within months. "This is not just a fad," said her business manager, Tom Andrews. "She created her formula at home two years ago. She feels clothes and food are all part of the same world—she is designing a style of living." To produce the tofu (a bean-curd product) dessert, Vanderbilt has teamed up with ice-cream-maker Frusen Glädjé.

Tofu's not all Vanderbilt is whipping up. In a short while, said Andrews, she'll also have a complete line of gourmet nuts.

Tuning Up for Reagan

EVEN THOUGH HE'S AN ASTOR, 82-YEAR-old James Van Alen is willing to sing for his supper. The meal he has in mind is at a Reagan inaugural in January, and the song is one he's composed for the occasion.

One of the Republican party's biggest donors, Van Alen "auditioned" at a Republican-convention reception. "Believe me Mr. President," the song goes, "we're proud to shake your hand / You got here just in time to save / Our dear beloved land. . . . / You've turned the White House bright again / From Commie-Cratic gray / And we're giving you a landslide vote / To keep it just that way."

Reagan campaign spokesman John Buckley said with a chuckle that if the song is sung, "Commie-Cratic" will stay because anything else would be "censorship."

Van Alen told *New York* he is a pro at political ditties, having composed and sung an "ode" to Eisenhower at his inauguration. But an unimpressed Democratic National Committee spokesman, Terry Michael, said, "I don't think this is going to compete with 'Happy Days Are Here Again.' "

Hitler Apologist Writing Churchill Book for Doubleday

DAVID IRVING, THE British writer who set off an international controversy with a 1977 book that tried to rehabilitate Adolf Hitler, has a $75,000 contract with a New York publisher for a work that would repeat his Hitler thesis and savage Winston Churchill.

The right-wing activist's new project, for Doubleday, was revealed in a September interview with him in the British monthly *Tatler.* The magazine says the book, *Churchill's War,* accuses Churchill of taking bribes from Czechoslovakia prior to the Munich pact and of making Hitler a bogeyman to keep himself in power.

As in his earlier *Hitler's War,* Irving asserts that Hitler knew nothing about the Holocaust. Irving was unable to sell U.S. paperback rights to the 1977 book, which allegedly contained hundreds of historical errors. His new book was commissioned by a British house in 1975, but the publisher backed out after seeing part of the work. Doubleday, which gave Irving a contract in 1976, said it's "reserving judgment" till it sees a complete manuscript. "We must uphold our contract," contended Doubleday editor Lisa Drew.

That should please Irving, who called himself a "professional and objective historian" victimized by "those who don't like my theories."

Photographs: top, Ron Galella; center, A.P./Wide World; bottom, Frank Fournier/Contact.

SALLY'S GROWN UP. NOW SHE'S IN THE DRIVER'S SEAT.

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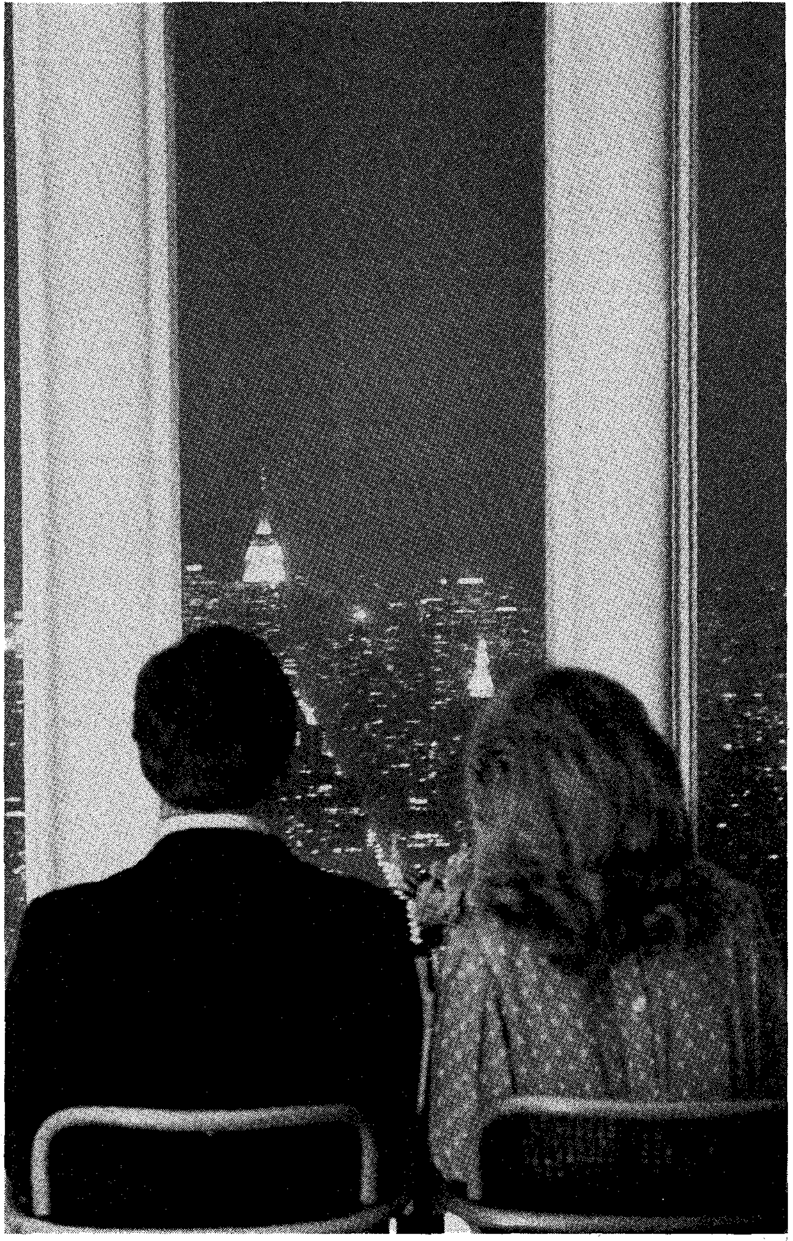

It was his idea.

Maybe he wanted to show her he'd become a New York insider. And maybe he wanted to give her a bit of the old razzle dazzle, too. So they set a date for dinner at Windows on the World.

It was a little stiff at first, even though she was duly impressed with the gracious feeling of the place and the look of the people who were there.

He began to loosen up when he got the chance to show off his knowledge of wines as he selected from the 641 they have on the Wine List at Windows.

It took her a little longer – in fact, she didn't relax at all until they started looking down from 107 stories up and picking out old haunts. They spotted the block in The Village where they rented their first studio apartment. And they came close to picking out 285 Madison Ave. where he had his first job, in the messenger room. They even found the spot at the South Street Seaport where they had such a ridiculous argument on Tall Ships Day.

They reminisced a lot about the exciting things they used to do. Everything seemed elegant and, somehow, more civilized than it had been in a long time. Even New York itself seemed more like the city they had fallen in love with years ago.

The evening was over before they knew it. And they never did get around to discussing the alimony. So they've set another date for dinner at Windows on the World for November 14.

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THE LATEST BULLETINS

Plug-In Networks

"People don't hate me through the computer," said a high-school math wizard.

BILLY ARNELL, A MUSICIAN AND JINGLE writer, scrutinized one of the computer screens in his Upper West Side apartment, which is crammed ceiling-high with electronic equipment. He was trying to conduct a quick tour of one of New York's latest underground scenes—the electronic community known to the initiated simply by the initials BBS.

BBS stands for bulletin-board system. These are not the old-fashioned kind that festoon Laundromats and college dorms, but 24-hour computer networks where people converge to chat, flirt, learn, philosophize, joke, and just generally visit. At last count, there were about 50 BBS's in the New York area and close to 2,000 nationwide. The only cost of admission to most of this wired society is a computer and a modem (the device that lets computers communicate over the phone lines). But once you've got in, watch out for your phone bills. BBS-ers report increases of $30 to $300 a month, which is why most of them stay local after an initial joyride across the network nation. Still, the thrill of digital contact is such that despite the expense, true BBS-ers log on for several hours a day, indulging in a computer sport that even teenagers agree leaves video games in the dust.

Imagine a publication as thick as the Sunday New York *Times,* constantly being rewritten by a cross section of New York's population, and you'll have some idea of what a typical BBS is like. There are editorials, restaurant and movie reviews, travel tips, gossip, debates, and discussions on literally every possible topic—from health food to Monty Python, quantum mechanics to the Mets. "It's sort of like a video cocktail party," explained one BBS addict. "But you can mingle as you please, have all the time in the world to find that perfect retort, and only reveal as much of yourself as you want."

Each BBS is run by a "sysop," or a system operator, who has equipped his personal computer with special BBS software, a modem, and a telephone line. Computer users simply dial up this published phone number to enter a mini-communications network. Sysops say they have hundreds of regular members and get as many as twenty new callers a day. After logging on, users can browse—or, in BBS jargon, "lurk"—through screen after screen of text or participate in ongoing conversations. Personal messages can be exchanged one-on-one in a private electronic-mail section. And a "downloading" section lets people share non-commercial software. Most bulletin boards are arranged magazine-style, with a "menu"—or table of contents—that includes numerous subheadings of special-interest groups (SIG's).

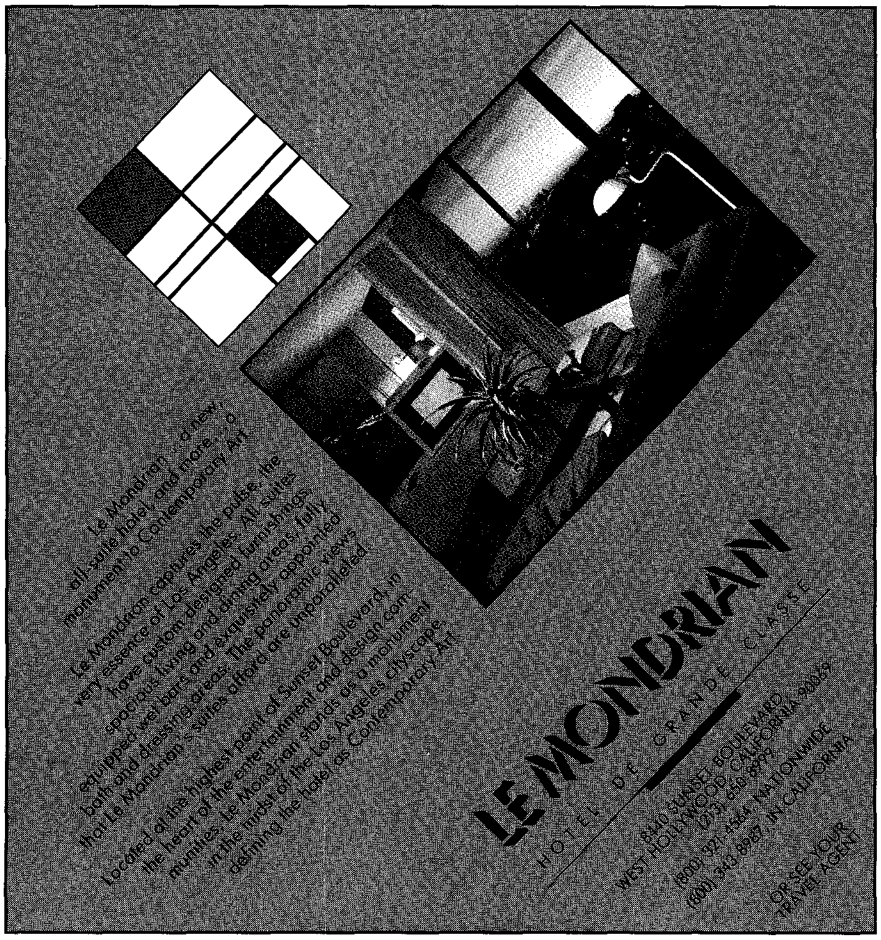
Bulletin boards are an on-again, off-again affair. Popular boards in the New York area have ranged from S.I.S.Ter, a family-oriented general-interest board with 1,100 members, to the now-defunct MMMMMM#2, which stood for Midtown Manhattan Mixed-Up Matching and Messaging Machine, a dial-a-match board that focused on computer dating. Altogether, it logged on 5,500 callers. (Men outnumber women about ten to one in computer land.) Then there's the highly exclusive board called the Ailanthus Tree, accessible by personal invitation only. Its 330 handpicked users have given it the reputation of an intellectual elite, and you're as likely to encounter a discussion of Heidegger's laws or the works of Thomas Pynchon as you are puns in Latin or Greek.

A big part of the BBS challenge is getting through to any board at all. Most boards can handle only one caller at a time, so the phone line is almost always busy. An auto-dialer is a necessity for successful BBS-ing, and log-on time is usually limited by sysops to give other callers a chance. Billy Arnell is a BBS superstar—some people call him the Michael Jackson of the boards. As ex-sysop of one of the hippest BBS's in town (the no-longer-extant People-Links), Arnell has "privs" (special privileges) on most of the boards and can usually reserve log-on time.

The first stop on the tour was S.I.S.Ter, one of the oldest BBS's in New York. Like most BBS's, S.I.S.Ter has a central theme. "Welcome to S.I.S.Ter's Country Store," read the first screen. "S.I.S.Ter stands for Staten Island Smart Terminal. Step up to the front porch, come in and sit a spell, chaw, browse, and just have some fun. Your 'co-sysops' are Joanne and Danny DeSantis. Come visit often." S.I.S.Ter's main menu has countrified headings like "Almanac," "Penny Candy," and "Grain & Feed." Arnell typed in the G command for "Grain & Feed" and came up with a new menu, this one listing subsections. "Pot Belly Stove" is for general messages; "Mail Bin" is for private ones. "Bills Posted" shows want ads, "Horseshoes" is a sports section, and "Gramophone" is for music lovers. Then there's "Answer Me This," a trivia quiz, and a women's section called "Ladies Finery." (S.I.S.Ter is down for a couple of weeks.)

Arnell scrolled through his mail at the "Pot Belly Stove" and answered a message from Irene Danziger, a 42-year-old Staten Island schoolteacher who has made a name for herself as the Masked Yenta, the most ubiquitous computer kibitzer on the boards. Danziger, a typi-

Illustration by Peter de Sève.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cal BBS junkie who calls her husband one of the few computer widowers, gets up at six each morning to spend an hour and a half touring BBS-land. "I live in the intellectual wasteland of Staten Island," she said, "and I think I would have gone stark raving mad if it weren't for the stimulation of the boards. I've come across some of the nicest, wittiest people I've met in many years." Danziger has rejected numerous electronic advances from teenage boys who don't suspect her age and marital status, as well as from more mature BBS-ers. "I was conducting a passionate digital affair with her," confessed Steve Manes, a 33-year-old bass player. "But we've never actually met."

The next stop was the Fordham board, operated by Father Nick Lombardi, a Jesuit priest who teaches at Fordham Prep School in the Bronx. Fordham Jesuit BBS has 830 members and, like S.I.S.Ter, is a general-interest board, with SIG's on everything from Atari computers to education. It even ran an informal Democratic primary last spring in which Hart beat Mondale by 84 to 79.

"BBS-ing is a great boon to the handicapped and the elderly," said Father Lombardi. "People can explore their town, city, or even the world without ever leaving their terminal."

These two popular BBS's are run by adults. But the majority of bulletin boards are run by people in their teens and early twenties. Arnell cruised briefly through Atari Inn, operated by Andy Hoffer, a Queens high-school student. It's got the usual selection of general-interest and computer SIG's, with an emphasis on video games.

Danny Feinsmith, a seventeen-year-old sysop, recently discontinued his Demon BBS, a more scholarly board that concentrated on computer-programming languages, though not entirely avoiding the lighter fare. He intends to start a new, more sophisticated board in about six months.

During the tour, Arnell logged on to Demon BBS to warn Feinsmith about one of his members, a notorious BBS-er known only as the Wimp. Like any other society, BBS-land has its share of good guys and bad guys, and if Arnell is the superhero, the Wimp is certainly the villain.

Sysops regularly have to purge their boards of offensive language, graffiti, frequent references to piracy (illicit trading of commercial software), and "phreaking," the exchanging of telephone-access codes to such services as MCI, Sprint, and Telenet. One young sysop estimates that more than half the 50 BBS's in New York are prey to piracy—a fact that has caught the interest of the law. And one user unabashedly boasts about his latest acquisition, Ballblazer,

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a video game that Lucasfilm has yet to launch commercially.

But despite bulletin-board corruption, BBS-ers see many more glowing examples of electronic-community spirit. Robert Hebert, a seventeen-year-old at Fordham Prep, first discovered BBS-ing when he was hospitalized with a brain tumor. "I was so lonely. The kids at school were afraid to talk to me," he said. His doctor lent him an IBM P.C. and a modem, and within hours he had met a whole new group of people who remain friends today.

For some, the anonymity of the boards offers a safe haven for socializing. "People don't hate me through the computer," said a mathematics wizard at Stuyvesant High School who found on the video screen the popularity that had eluded him in real life. For others, BBS-ing is a good source of practical tips. Steve Manes was able to settle a two-and-a-half-year legal battle about his loft, thanks to another BBS-er. Irene Danziger got a BBS prescription for her arthritis from a health-food nut—alfalfa pills she now swears by.

While it's easy to remain anonymous, it's hard to keep a secret in this tight-knit society. When I first logged on to do some BBS-ing of my own, word had already leaked across the boards that I was researching this article. After a mere dozen dialing attempts, I got through to S.I.S.Ter and found this welcome message: "Hi, Phoebe. I hope I spelled your name right. Thanks for your interest in the invisible community of New York—the BBS world. We will help you however we can!"

The BBS scene constantly changes. Yesterday's hot spot closes down when a teenage sysop's mother decides she's had enough; tomorrow's board starts up behind the scenes at a Wall Street firm where two programmers work late into the night. But dedicated BBS-ers are not deterred. They continue to explore this dazzling new digital domain, faithfully auto-dialing their favorite numbers until they finally log on. Said Adam Jacobs, a fifteen-year-old ex-co-sysop on Demon BBS, "It's like the *Whole Earth Catalogue* on a screen."

Eight top New York bulletin boards:

S.I.S.Ter: 442-3874
Fordham: 579-2869
Hamnet: 698-7875
BB's BBS: 933-9459
Earth News Central: 934-0774
Paladin's Palace: 699-0861
Atari Inn: 357-4112
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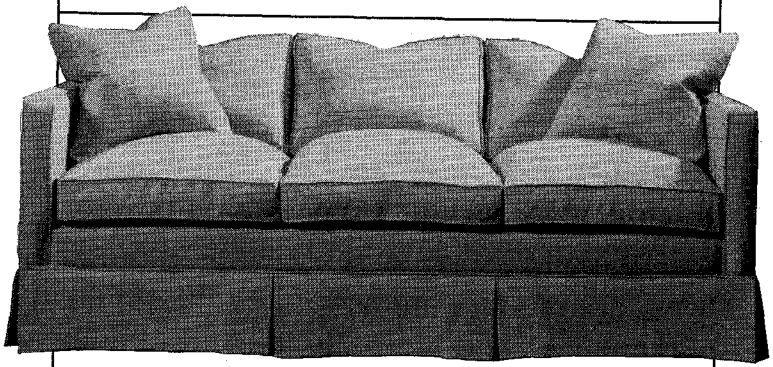

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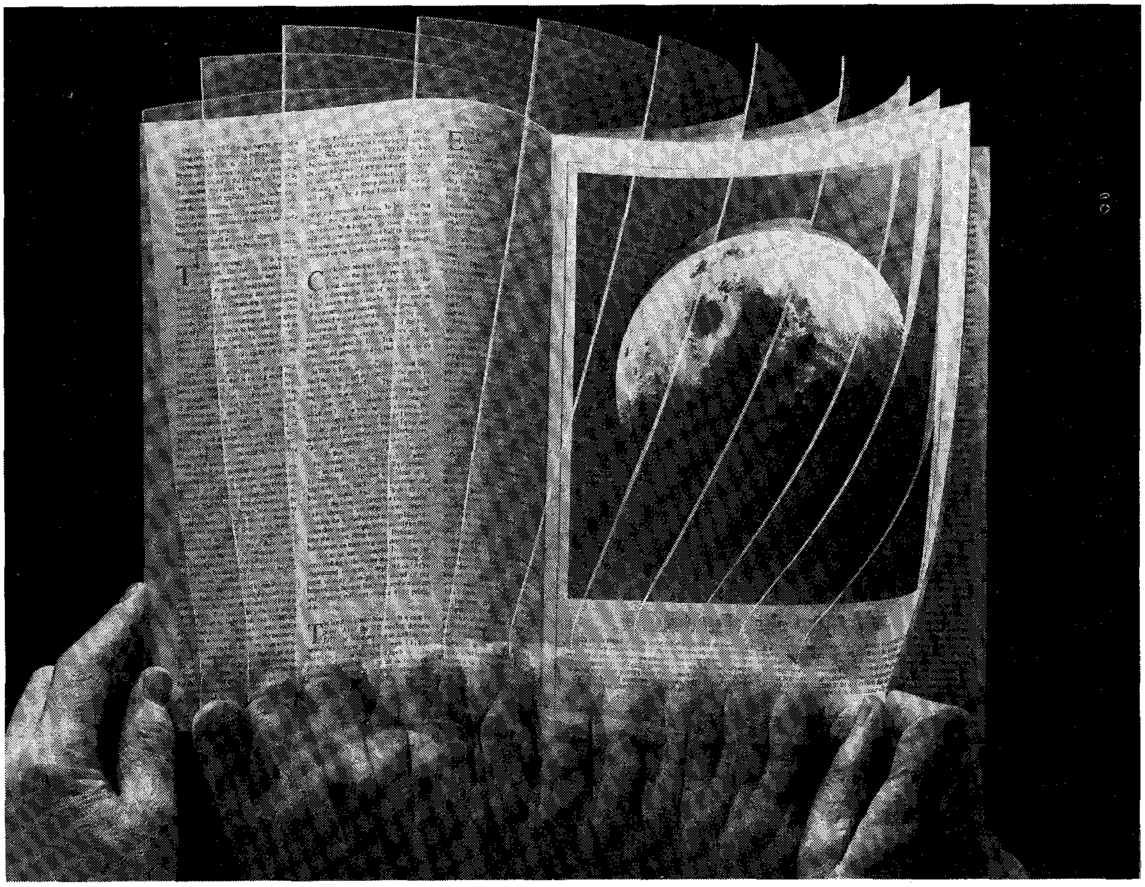
☐ **Do it yourself:** Once upon a time, most home computers were homemade—built by hobbyists from kits. Now Heathkit, one of the early kit manufacturers (and also the maker of the popular build-it-yourself Hero 1 robot), has gone retro with a kit called the HS 151. It comes complete with everything except a monitor—from 128K bytes of random-access memory to a keyboard. The finished result is an IBM-compatible personal computer. The price is $1,599 from Heath Company, Benton Harbor, Michigan 49022; (800) 253-0570.

☐ **Mecca tech:** A Texas-based Lebanese Christian has come up with an electronic answer to the prayers of traveling Muslims: a computer that calculates the time and direction of Mecca during the five daily prayer hours. The microcomputer beeps three times at fifteen-second intervals during prayer time; meanwhile, as a second reminder, the screen scrolls a call to prayer. The cost is $400 for the Plexiglas model, $700 for the brass. Write or call George Shrime, Micro Star, Inc., 9611 Milltrail, Dallas, Texas 75238; (214) 340-2240. ■



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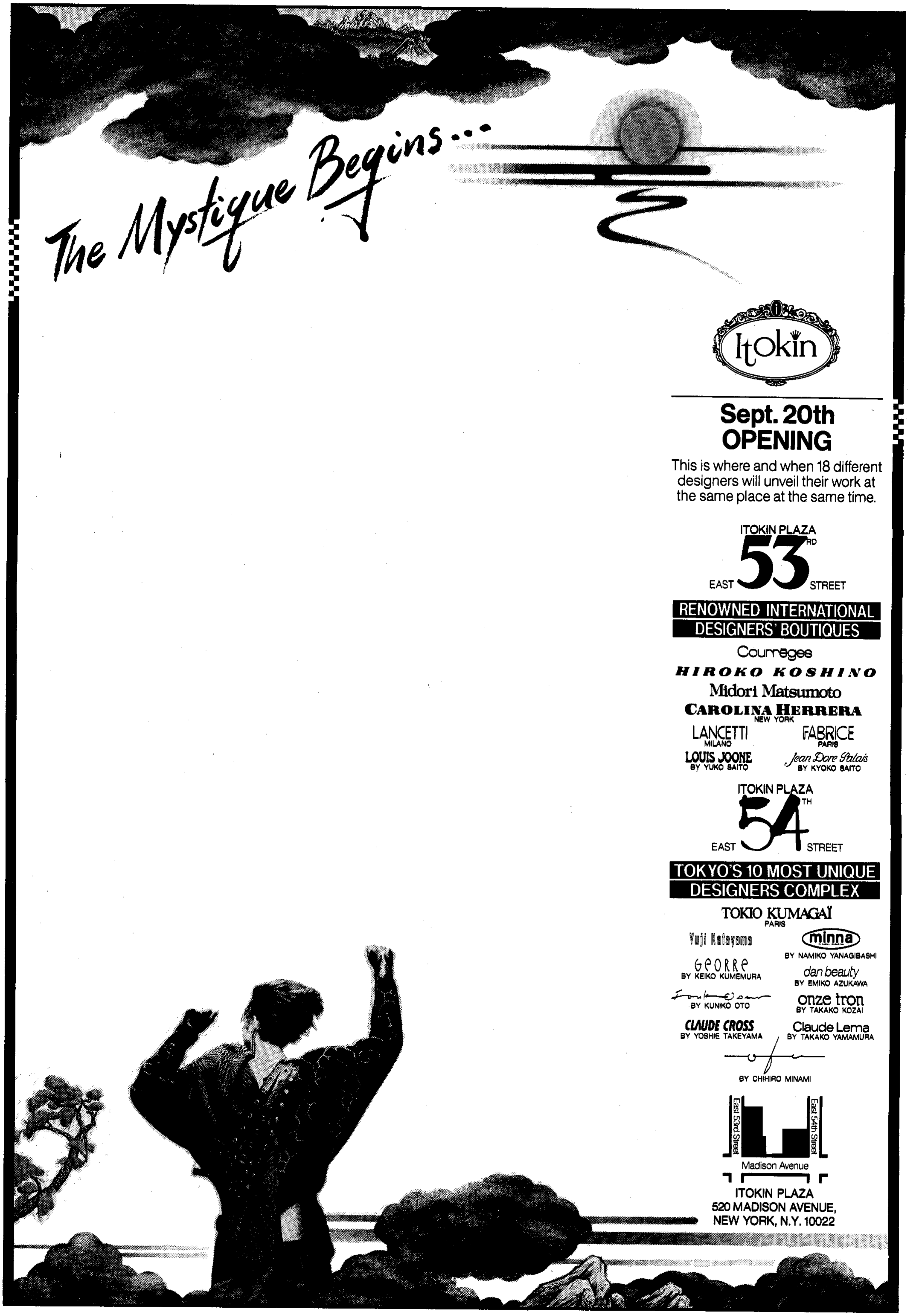

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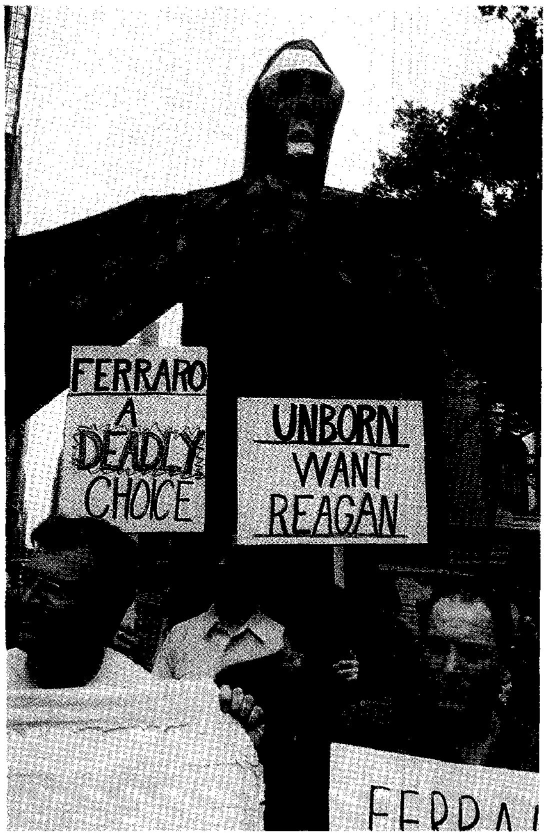
The National Interest/Michael Kramer

REAGAN'S WAR ON ABORTION

Future Shock?

THE DEBATE ABOUT RELIGION IN POLITICS has got off the track. There has always been less separation than a strict reading of the Constitution would permit, and sometimes this has been for the better. Abolition in the nineteenth century and civil rights in the twentieth, for example, were both movements that had religious roots. Prohibition and the opposition to gambling—two others that some would say were for the worse—were in part anti-Catholic nativist movements. And today's nuclear freezeniks are led largely by religious leaders. The list is almost endless, and often the intrusion extends far beyond simply proselytizing for a particular cause. Prelates of all faiths find ways to tell their parishioners how to vote, and always have. Sometimes their message is subtle, sometimes it isn't. Either way, the point seems to get across. When New York's archbishop John J. O'Connor says, "I don't see how a Catholic in good conscience can vote for a candidate who explicitly supports abortion," and then argues that he didn't actually tell people to vote for Ronald Reagan, no one is fooled.

None of this, to my mind, is a problem (although I do wish the likes of Jerry Falwell would refrain from endorsing specific candidates). In a democracy, politics needs a moral purpose, and religious belief can help provide it.



Holy votes?: *New York's Labor Day parade.*

But there *is* a problem. It is religion in government, which is something quite different from religion in politics. It is the willingness of elected leaders to use their governmental authority to impose theological views on the society at large. It is, for instance, Ronald Reagan saying that those who oppose a school-prayer amendment to the Constitution are intolerant of religion.

Too often, and especially in Reagan's case, the desire to impose non-secular views results in the subversion or circumvention of the Constitution, both as originally written and as interpreted by the Supreme Court. It is this intrusion that should be deplored (although one can be excused for wondering about the hypocrisy of a non-churchgoing president who preaches about religion and family values, a president so invisible to his grandchildren that his son publicly complains about his father's absence).

In political terms, this problem is now being expressed as Fear of Reagan II. It is Walter Mondale's premise that the president's true beliefs will run rampant if he is re-elected. The opposite view, held by those Reagan supporters who nevertheless cringe when reminded of the president's advocacy of school prayer and tuition tax credits, to name only two, is this: Reagan just talks tough on these issues in order to solidify his conservative and religiously driven political base; he would no more go to bat for their agenda in a second term than he has in his first.

There is, to be fair, a little something to this. During his first years in office, Reagan has relegated most of the emotional social issues to the back burner. But not all of them: The president has quietly pushed his campaign against abortion, which is perhaps the most highly charged question of all. In the process, he has made a mockery of his sworn duty to "faithfully execute" the laws; as a matter of morality, he has an obligation to implement not only the letter but also the spirit of the law.

The law on abortion as defined by the Supreme Court in the 1973 *Roe* v. *Wade* decision is simple: Abortion is legal. The court in *Roe* recognized "the right of the individual to be free from unwarranted governmental intrusion into matters so fundamentally affecting a person as the decision whether to bear or beget a child. That right necessarily includes the right of a woman to decide whether or not to terminate her pregnancy."

To Ronald Reagan, *Roe* was an "abuse of power worse than the transgressions of Watergate and the bribery on Capitol Hill." And since *Roe,* to use the president's words, "more than 15 million unborn children have had their lives snuffed out by legalized abortions . . . over ten times the number of Americans lost in all our nation's wars."

Ever since *Roe,* and especially since taking office, Reagan has supported the two leading proposals designed to circumvent the Court's ruling. The first, a constitutional amendment, would outlaw abortion under any circumstances, even when the life of the mother is in danger. (To the pro-lifers who favor this concept, saving the mother at the expense of the fetus is a choice between two *people,* a choice they cannot in good conscience make. As for the product of rape or incest, abortions in these cases, say the pro-lifers, would only add another victim to the tragedy.)

Amending the Constitution is a cumbersome process, so Reagan and the pro-lifers have invented an alternative, a simple bill that would redefine life as beginning at conception. Fetuses, as people, would then be protected by statute, and abortion would be murder.

Neither of these measures has got very far, but, says Reagan, "We must not lose heart. This is not the first time our country has been divided by a Supreme Court decision that denied the value of certain human lives. The *Dred Scott* decision of 1857 was not overturned in a day." And besides, adds Reagan, "it is possible that the Supreme Court itself may overturn its abortion rulings"—a result nearer to fruition since Reagan's appointment of Sandra Day O'Connor, a justice who has already signaled her willingness to overturn *Roe.* A few more like-minded colleagues and *Roe* may well go the way of *Dred Scott.* The likelihood of a Supreme Court ideologically altered by Ronald Reagan is real. It is

Photograph by Benjamin/Picture Group.

the older justices who constituted the majority in *Roe;* five of them are 75 or older. It is they who are most likely to retire in the next four years.

As both citizen and chief executive, the president has every right to support actions that would change those policies with which he disagrees. And with the Senate's approval, it is he who appoints Supreme Court justices—eight more O'Connors if he likes. The problem, though, is that Reagan has actively used his executive power to weaken the intent of *Roe* at a time when it is still the law of the land, no matter how much he wishes otherwise.

Since he cannot yet outlaw abortion, Reagan has pursued the only course available to him—he has severely restricted federal funding for its performance. By executive fiat and laws urged on Congress by the administration, it is now the rule that federal dollars cannot be used for abortions unless the mother's life is endangered. Even in cases of rape or incest, no federal monies may be used.

The net effect is to deny abortions to those who can least afford them, and too often, of course, it is these women who are financially incapable of supporting their unwanted children. And then . . . Well, then those children must be cared for through public assistance, which ends up costing far more than an abortion. Here are just some of the ways in which Reagan's personal philosophy has affected the government's abortion policy:

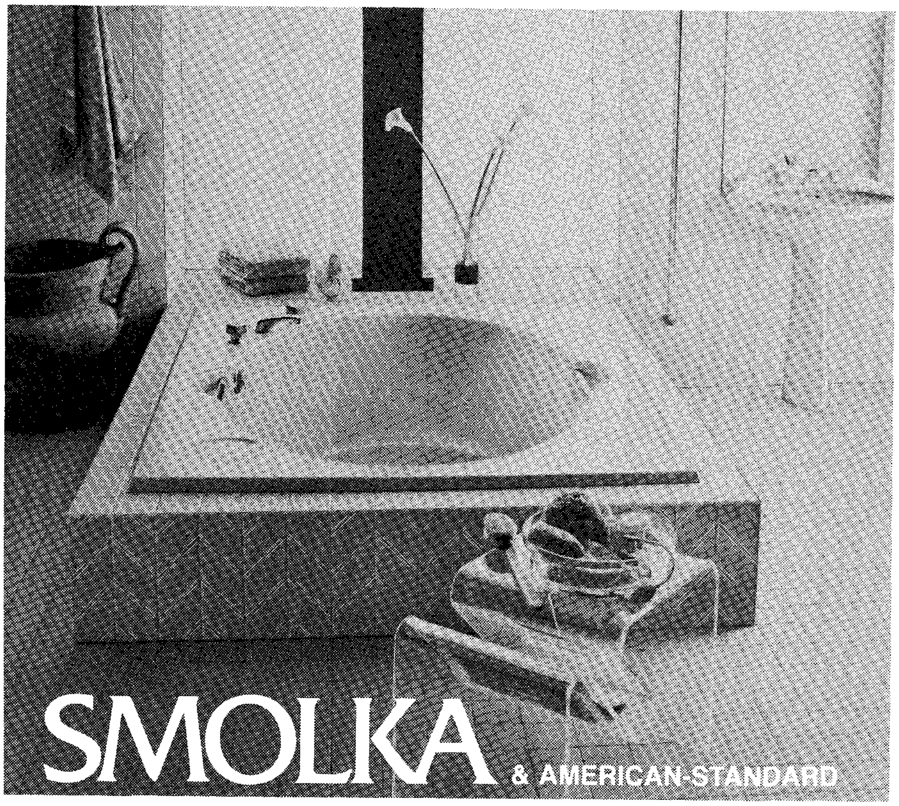
☐ Approximately 22 million Americans are eligible for government-supported health care under Medicaid. But no federal Medicaid funds can be used for abortions unless the mother's life is endangered.

☐ Eleven million people are covered under the military's health programs. Again, no funds for abortion if the mother is healthy. In 1982, 79 percent of enlisted military personnel earned $10,500 or less.

☐ The same restrictions apply to 10 million federal employees enrolled in the government's health-care benefit plans—and over half of the female federal employees earned less than $15,000 in 1982.

☐ America's 800,000 Indians are the worst off. Under the present rules, no Indian Health Service facility can even perform an abortion (unless the life of the mother is endangered), regardless of who pays for the procedure. In 1979, only 19 percent of all Indians earned more than $5,000 a year.

How onerous are the benefit cutoffs? Keep in mind the income statistics cited above and then consider this: The average cost of a first-trimester abortion is $200—approximately half of the average monthly welfare payment for a



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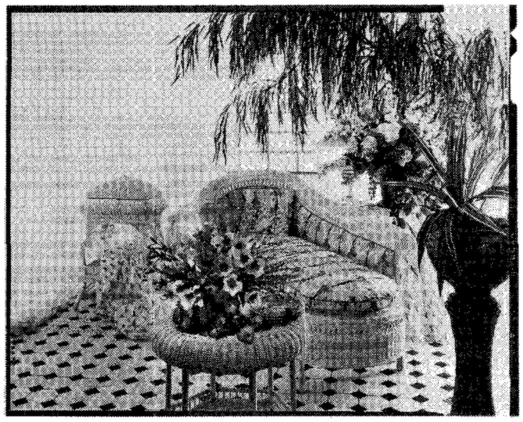

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family of three and twice the payment for an individual. The economics works even more perversely. Women who must delay an abortion until they have raised the necessary funds also jeopardize their health. After the eighth week of pregnancy, each week of delay increases the rate of risk of complications approximately 20 percent, and of death 40 percent.

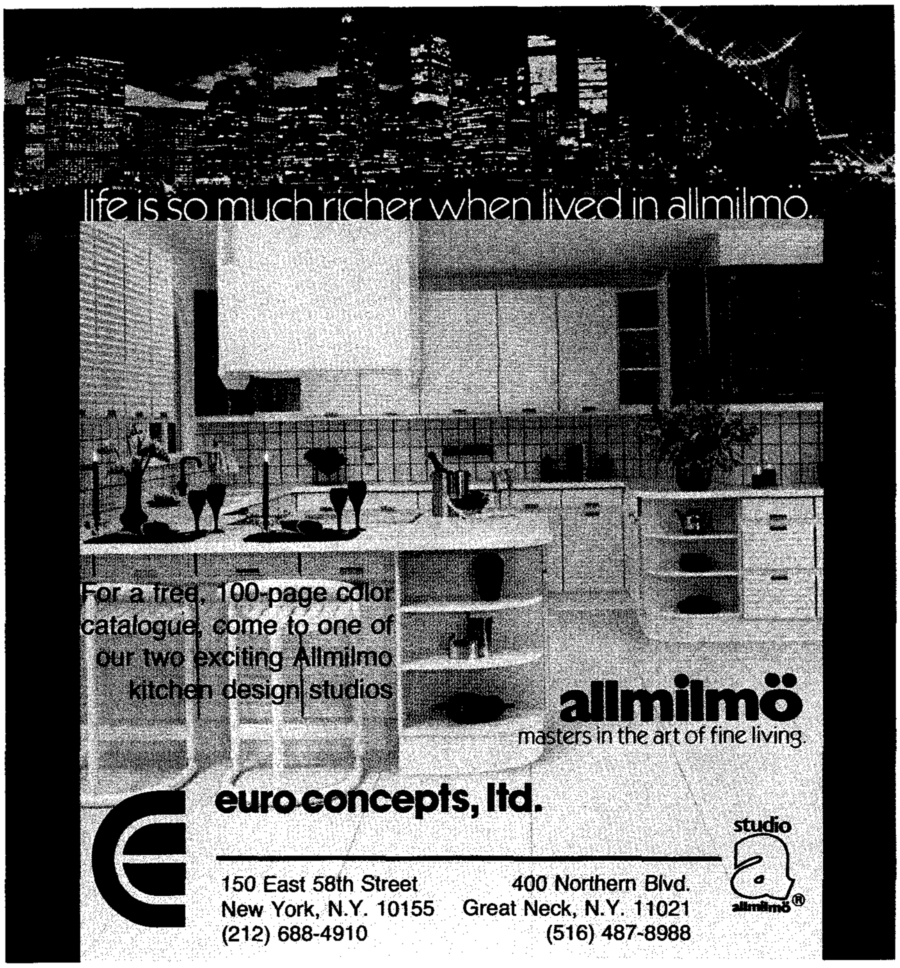
In addition to these benefit cutoffs, the administration has supported or successfully enacted measures that (1) relieve private employers of the obligation to pay for health-insurance benefits for abortions (unless the mother's life is threatened), (2) prohibit public officials from ordering the recipients of federal funds to perform abortions if doing so is contrary to their religious beliefs, (3) prohibit legal-aid lawyers from providing legal assistance for non-therapeutic abortions, and (4) cut off American funds to private organizations that engage in abortion-related activities abroad even when those activities are paid for by private, non-American sources.

On top of this, Reagan has sought to curtail sex education and family-planning services for the poor and indigent. Title X, the family-planning act, is the mainstay of the nation's efforts to minimize unwanted pregnancies and the need for abortion. By law, none of Title X's $140-million annual appropriation may be used actually to provide abortions.

Title X is a program that works. In 1981, for example, 4.5 million women utilized federally supported family-planning clinics. The typical client was young, white, and poor. More than 800,000 unintended pregnancies were averted as a direct result of Title X programs.

Each dollar invested in family planning by the government in any one year yields a saving of $2 in health and welfare costs associated with unintended births the following year. And yet, for the fourth consecutive year, the Reagan administration is proposing the repeal of Title X. Why? "Too costly," goes the official line. Off the record, one is told that "it invites promiscuity." Actually, the administration's opposition to family planning rather neatly ties together both elements of Reagan's anti-abortion philosophy: Don't tell them how they get pregnant, and when they do, don't allow them to get unpregnant.

Ronald Reagan's holy war on abortion is a textbook case of an incumbent president's extraordinary executive power. These days, when he invites the nation to conjure Reagan II, the president is fond of saying, "You ain't seen nothing yet." Well, with regard to abortion, we already have. All that's left is a total ban—and Reagan is on the record: He "won't rest" till he gets it.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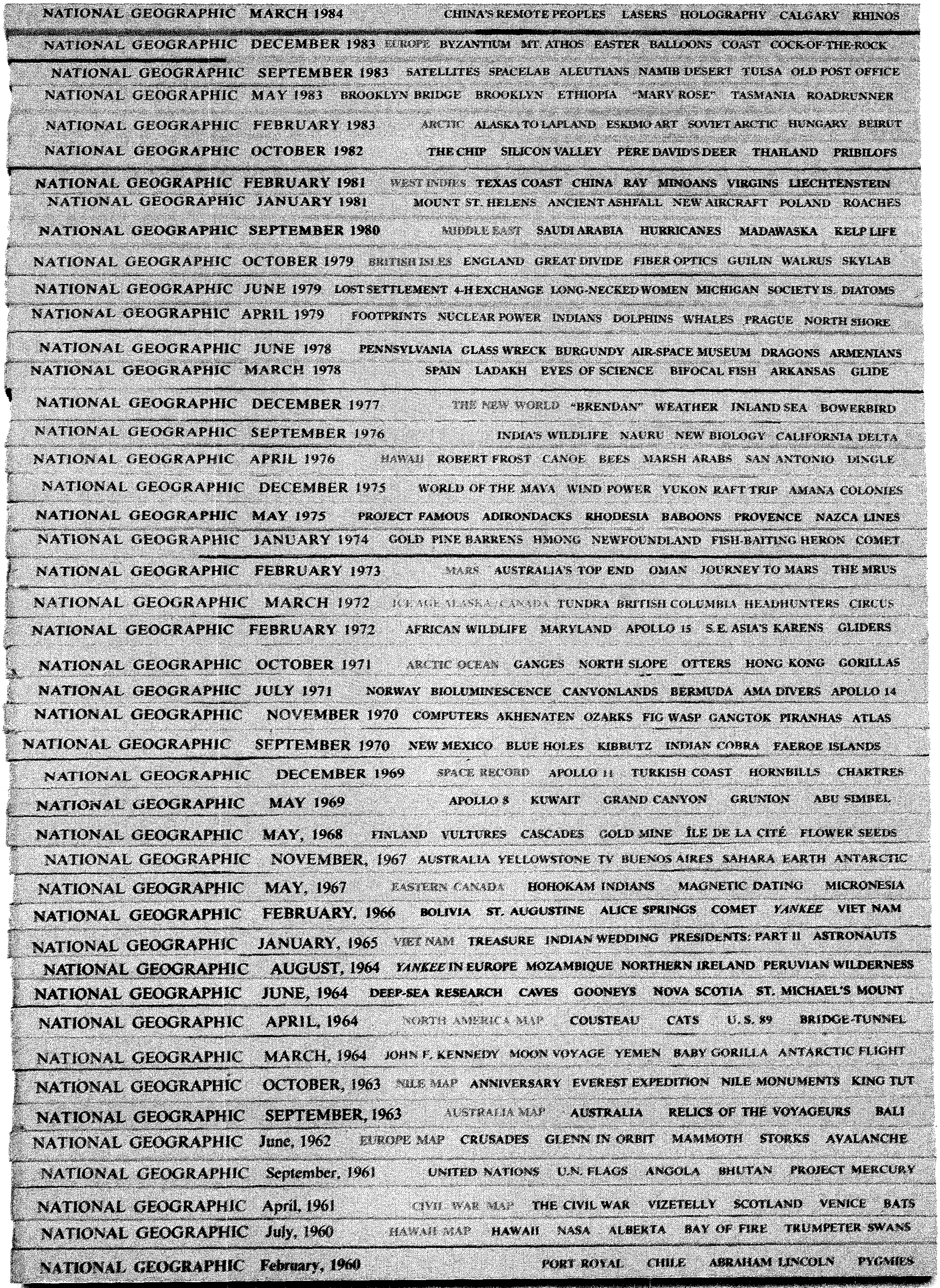

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BOY MEETS GIRL

Noises off: *This Molson spot stars the voices of Anne Winn and Garrett Brown.*

The Voices of the Eighties

THEIR TWO TELEVISION COMMERCIALS for Molson beer won't help you know what Anne Winn and Garrett Brown look like. No faces are shown; these are essentially choreographed radio spots that match the bodies of others with Winn's and Brown's voices, preserving the mystique that is their calling card.

But you can't fail to recognize those voices and that flirtatious repartee. Their recent winsome Molson and American Express spots have made these two the king and queen of comedy commercials on radio—a present-day Nichols and May.

The Tuesday after Labor Day, Winn and Brown are scavenging for an idea for their latest American Express radio spot—a pitch for an "all-purpose retail-shopping experience, something generic, not skewed to clothes, electronics, or housewares." The looseness of this order is bad news, Brown frets: "It gives us nothing to hang our chapeau on."

But within two hours, they've come up with a hook for the 53-second spot and are well into improvising a routine. (American Express tag lines, including the ubiquitous "Don't leave home without it," add another seven seconds, to round out a standard one-minute radio commercial.) Some of their spots seem to emerge—*erupt* is more like it—in moments. For others, though, the two spend weeks just groping for a concept. The "Astronaut" radio spot, in which Brown smuggles a couple of Molsons aboard his spaceship, went through "weeks of murderous torment" before crystallizing, says Winn.

This time, the concept percolating is that Brown and Winn, two strangers, hail the same cab. He reaches it first. It's bad weather; she's burdened with packages. Struck either by her looks or by her plight, he offers to share the taxi. He rambles on in his urbane, earnest voice; she responds in her slightly husky, sexy one. Words topple over one another as the passengers ask destinations and confess they've never done this before. He notices that she isn't carrying a purse, and—trumpets, please—she sneaks in the sales pitch: She doesn't *have* to; she's got the American Express card.

Winn and Brown chat on a bit before resolving to lick the spot into shape. "Shape" means a spot with moments of silence that arrest listeners, since almost all radio talk is so very compressed. The dialogue is unscripted. "I can't read from scripts," says Winn. "I laugh at what I think is funny. Garrett is funny."

But humor and silence and a seemingly structureless grace are not the only reasons Winn and Brown have applied a Midas touch to Molson and American Express. (They've turned down other inquiries, including one to introduce the Apple Macintosh.) Also important: The characters they create are interesting, their chance encounters entertaining and provocative. "Most people assume that we end up in the sack, that a relationship develops after the spot ends," says Brown. Conversations overlap so that a listener can tune in a dozen times and uncover yet another nuance, and the tentativeness with which these two apparent equals approach each other creates a scintillating tension.

Indeed, the duo's great charm is "that their conversations are so natural, believable, and warm; the selling message takes on that aura," says Jed Bernstein, a vice-president and account supervisor at Ogilvy & Mather, the ad agency for American Express. "Anne and Garrett are comfortable talking about American Express [both carry a card], and they have had such a strong impact on bumping up usage of the card we're hoping to double their output of commercials."

Winn and Brown, both 42, have also been compared to the husband-and-wife team of Stiller and Meara, but they consider themselves less ethnic, less urban, and more naturalistic. Indeed, "Stiller and Meara wouldn't fit as well selling American Express," Bernstein says. "They don't sound as young and chic."

Brown and Winn are the kind of middle-class people who grew up with the card. Brown comes from Long Branch, New Jersey; he dropped out of college to sing folk songs. And Winn, who was reared in Philadelphia, spent her university days at three different colleges. Both landed jobs at Wermen & Schorr, a Philadelphia ad agency, at around the same time—he as a radio and TV producer, she as a copywriter.

In 1968—within two years of their arrival—the agency was acquired by the larger New York shop Rumrill-Hoyt. Brown left to open his own film-production company, Winn to marry a real-estate developer who struck gold, bought a sprawling farm in Pottstown, Pennsylvania, and whisked his bride off to the racing circuit. Brown invented the Steadicam, a stabilizer for hand-held motion-picture cameras. And he was the cameraman who used it to capture Indiana Jones on the rope bridge and

Photograph by James Hamilton.

"Core Medium"

A concept that has made Good Housekeeping America's number one monthly advertising medium.

Editorial
- So many more pages… so much more help.
- Backed by the Good Housekeeping Institute.

Circulation
- Always over rate base. Always a big bonus.
- Consistently the highest % full rate subscriptions sold.
- Premium-priced leader in single-copy sales.

Reader Confidence
- Rated first in 14 independent advertising surveys.
- Most readers per copy in its field for over 20 years.

Advertiser Confidence
- Page leader in its field the last 8 years—20 of the last 26 years.
- 1983: Most ad revenue of any monthly in the world.

Retailer Confidence
- More retailers have confidence in the seal and the magazine to move merchandise.*

A LIMITED WARRANTY TO CONSUMERS
★
• Good Housekeeping •
PROMISES
REPLACEMENT OR REFUND IF DEFECTIVE

Plus this powerful merchandise mover at no extra cost.
8 out of 10 women are influenced by it.

Good Housekeeping

The magazine women believe.

*Lebhar-Friedman Study

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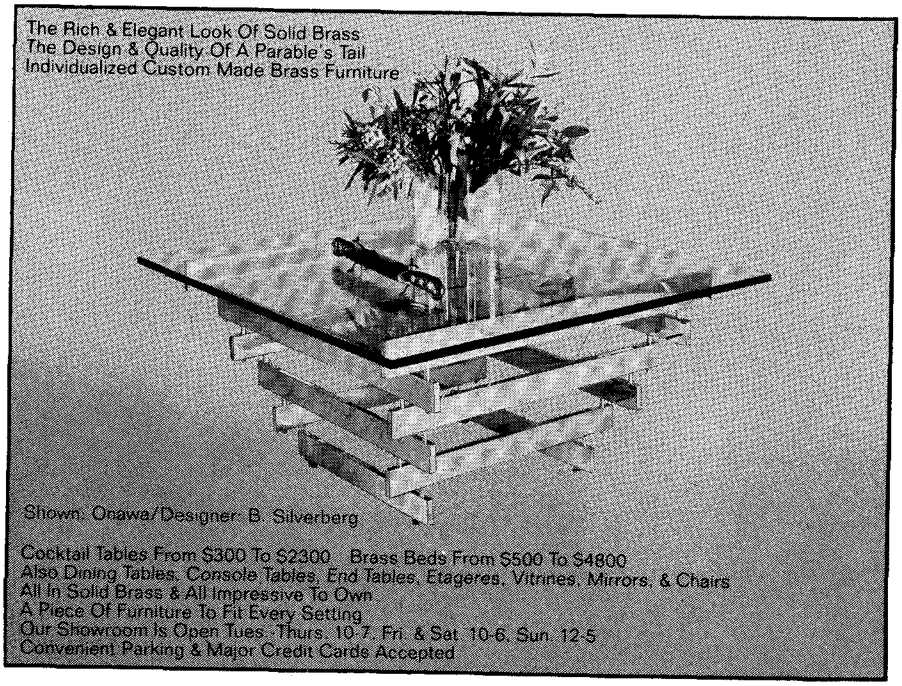
A PARABLE'S TAIL LTD

Have It All!



The Rich & Elegant Look Of Solid Brass
The Design & Quality Of A Parable's Tail
Individualized Custom Made Brass Furniture

Shown: Onawa/Designer: B. Silverberg

Cocktail Tables From $300 To $2300 Brass Beds From $500 To $4800
Also Dining Tables, Console Tables, End Tables, Etageres, Vitrines, Mirrors, & Chairs
All In Solid Brass & All Impressive To Own
A Piece Of Furniture To Fit Every Setting
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LADIES AND GENTLEMEN
MAKE BUSINESS A PLEASURE IN OUR CLOTHES

The pleasure of comfort and style at "easy to buy" prices is what our clothes guarantee.

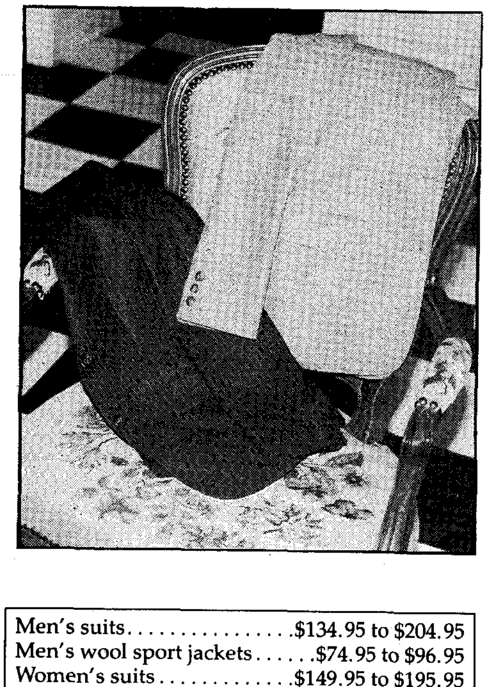
We make these clothes for men and women, for business, for pleasure—at the lowest prices for this quality that you will find anywhere.

Suits of imported, luxurious woolens in solids, stripes, tick weaves and plaids in a total range of colors.

Our sport jackets in 100% cashmere . . . 100% camel hair . . . in hand woven shetlands. Slacks in beautiful flannels, cavalry twills and coverts. All are here.

Our workmanship is of the old school—all hand done with care and precision. There is enough style to keep you entranced for hours.

Shopping here at Eisenberg & Eisenberg may very well be the wisest thing you do all fall and winter.



Men's suits	$134.95 to $204.95
Men's wool sport jackets	$74.95 to $96.95
Women's suits	$149.95 to $195.95
Men's slacks	$27.95 to 42.95
Women's slacks	$56.95
Zip-out raincoats	$71.95 to $138.95
Men's wool overcoats	$139.95 to $245.95

We alter impeccably and free of charge.
(Except skirt lengths)

Eisenberg & Eisenberg
On the 11th floor at 149 Fifth Ave.
(21st Street) 674-0300
Daily 9 to 6, Thurs. till 7,
Sat. till 5, Sun. 10 to 4.
Visa & Master Charge

Rocky running up the steps of the Philadelphia Museum of Art (he received a 1977 Oscar for technical achievement).

But in 1969, before Brown went into high tech and Winn got onto her high horse, the pair free-lanced for a local adman friend, Arnie Roberts. Seeking merely to save a few bucks and use home talent for Dimensions, a Philadelphia men's store, Roberts ended up catapulting his friends into radio. He and other local agencies used them again in spots for a regional bank, the Michigan Bell Yellow Pages, U.S. Army recruiting, and, finally, Eastman Kodak. Winn and Brown, launched into radio's big time, earned pantriesful of awards. (They appear at the ceremonies unmasked, but eschew TV talk shows.)

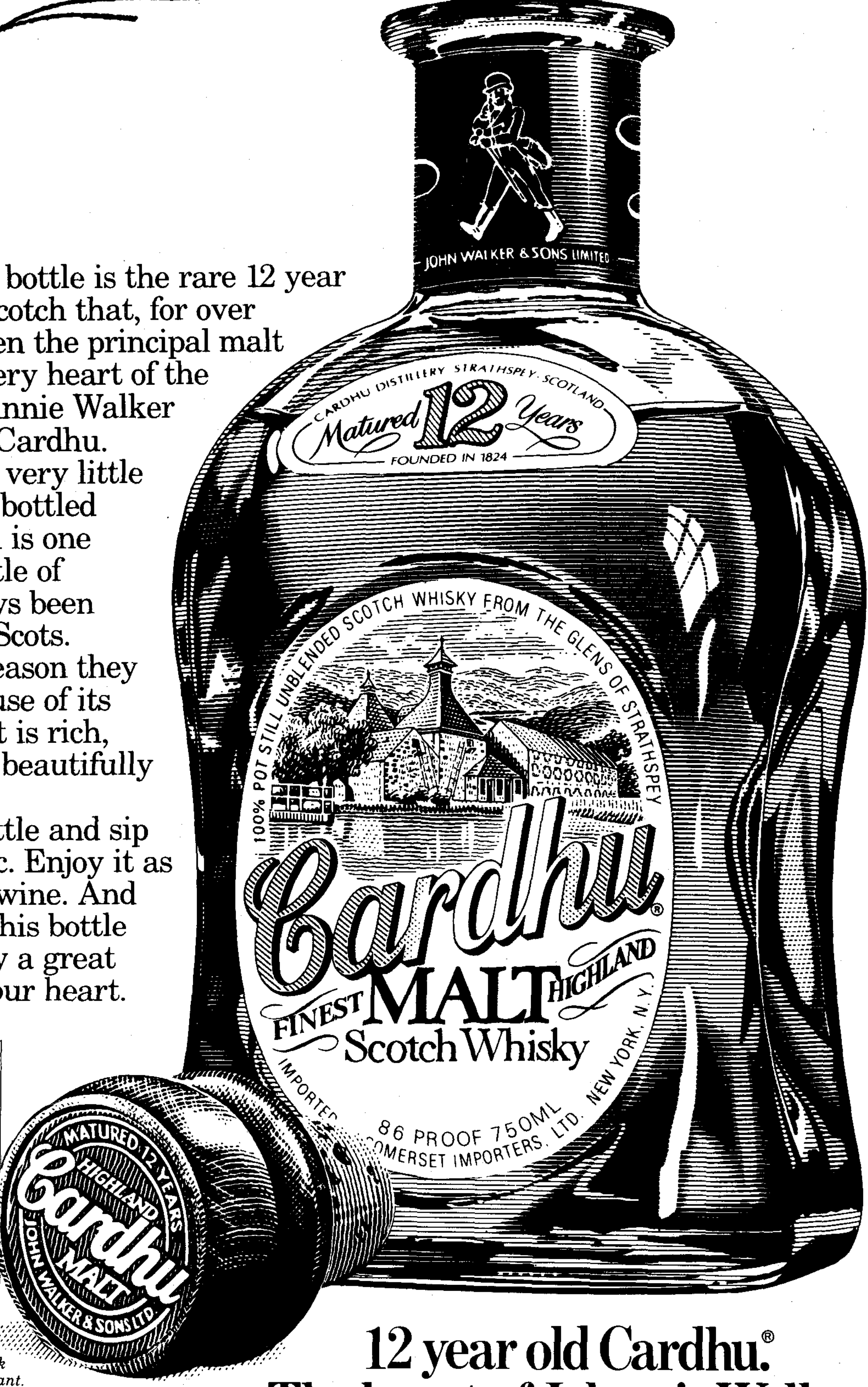
In 1976, the pair applied their talents to a Molson spot—"Border Crossing"—that didn't air consistently for several years. Brown, a trucker bringing a load of Molson across the border from Canada, is stopped by Winn, who's an officious guard. She badgers him until they discover it's the first day on the job for both. Then Brown offers to open a beer and Winn breaks out into peals of laughter. Royalty checks from that spot started filtering in in 1980. Those royalties—and Molson's entreaties that they make more spots—got the pair back into harness (after the Molson spot they'd stopped making commercials).

"We ran other commercials, but people kept asking about 'Border Crossing,'" says Rennie Solomito, ad manager for Martlet Importing, a subsidiary of the Molson Companies. "That strong following decided us that they would be the personality theme of our beer. The personas Garrett and Anne create are real people our audience can relate to, people who talk their language. Men, especially, are wild about Anne. In one bar scene, she picks him up; she stumbles, she's awkward. These are not James Bond types. They're honest, striving characters on the way up—people our customers would like to drink with. Sales have quadrupled in high-potential import markets; brand awareness is up 150 percent. A dozen companies are trying to rip off the girl-guy repartee, but they're not easy, natural; they're not Winn and Brown."

Not that the American Express commercial the two were working on the other day is coming easily. They have recorded hours of improvisation and called their client to offer another version. In this one, Winn is a cabbie or limousine driver and Brown is a shopper laden with parcels. As the segue for the sales pitch, she compliments him on the way he shops. The two have yet to come up with an end gag, but the spot isn't intended to broadcast until the pre-Christmas rush, and they have miles to go before they sleep. ■

"I put my heart into it."

Johnnie Walker

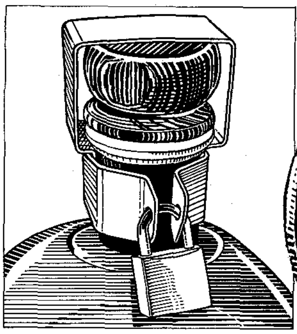

JOHN WALKER & SONS LIMITED
CARDHU DISTILLERY STRATHSPEY, SCOTLAND
Matured 12 Years
FOUNDED IN 1824
100% POT STILL UNBLENDED SCOTCH WHISKY FROM THE GLENS OF STRATHSPEY
Cardhu®
FINEST MALT HIGHLAND
Scotch Whisky
IMPORTED
86 PROOF 750ML
SOMERSET IMPORTERS, LTD. NEW YORK, N.Y.
MATURED 12 YEARS
HIGHLAND
Cardhu
MALT
JOHN WALKER & SONS LTD.

Inside this bottle is the rare 12 year old Single Malt Scotch that, for over 150 years, has been the principal malt whisky and the very heart of the world-famous Johnnie Walker blend. It's called Cardhu.

Until now, very little Cardhu has been bottled separately. Which is one reason why a bottle of Cardhu has always been cherished by the Scots.

Another reason they cherish it is because of its taste. A taste that is rich, full-flavored and beautifully balanced.

Open a bottle and sip it like rare cognac. Enjoy it as you would a fine wine. And realize that into this bottle we've put not only a great whisky, but also our heart.



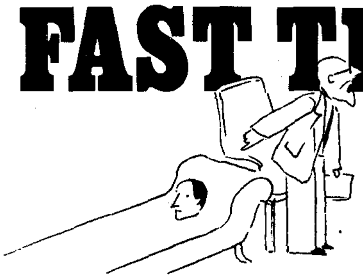
Protect your supply of precious Cardhu.
Ask about this special Cardhu lock and key at your local spirit merchant.
Void where prohibited.

Send a gift of Cardhu anywhere in the U.S.A.
Call 1-800-238-4373. Void where prohibited.

12 year old Cardhu.®
The heart of Johnnie Walker.®

Cardhu Fine Highland Malt Scotch Whisky 12 years old 86 proof Imported by Somerset Importers, Ltd; NY © 1984

FAST TRACK

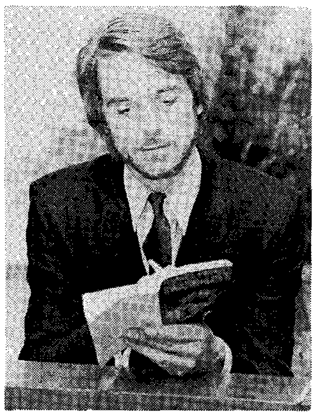


CULTURE CLUB

'Swannderful

THERE WAS NO *infusion de tilleul* on hand, but there *were* plenty of madeleines last week at the Carlyle, as John Guare, Susan Sontag, Steve Martin, and assorted Proustians ("We call ourselves 'the faithful' ") gathered to hear Jeremy Irons read from *Swann in Love.* Irons was introduced by Volker Schlöndorff, who directed the film (page 93) adapted from that section of *Swann's Way*. "Proust says that the choice we have is between suffering and dying," Schlöndorff said. "Filming Proust in Paris for a German was not enough of suffering. That was why I chose a British actor."

Backed by an arrangement of two dozen *Cattleya labiata,* Irons read the scene describing Swann's emotions on hearing the andante of Vinteuil's sonata. The audience, on their gilt *faux bambou* chairs, behaved much better than the snobby, gabby crowd in the film's musical matinee at the Guermantes. Irons got two and a half laughs, the biggest when he imitated the squashy gurgle of the culture vulture Mme. Verdurin.



Over tea, Irons said that his French, recorded nine months after the filming, was not so good as it might have been—"the facial muscles had lost their elasticity"—but he thought that was all right because "Swann is supposed to have a Jewish accent." "I think he's *very* Jewish," said Mike Nichols, who, when directing Irons in *The Real Thing,* "had to keep telling him to be *less* Jewish."

Orchids were handed out to the ladies, one of whom attempted to put hers in her trousers fly.

RHODA KOENIG

BRIEF LIVES

COATS OF MANY COLOURS

ALEXANDER JULIAN HAS ALWAYS PRIDED himself on being something of a snob. He could afford to be so long as he was designing clothes for the sort of men who can afford $800 suits and $80 shirts, who can appreciate a classic blue suit with pinstripes in nine colors ranging from "mean Joe green" to "yella Fitzgerald."

"My clothes teeter between the fashion vanguard and wardrobe longevity," Julian, 36, explains. "I like clothes that are different without being strange. You don't have to be extreme to be expressive."

But now Julian is beginning a full-scale assault on the mass market. Colours, his lower-priced line for men, was introduced several years ago. This year, he has added sheets and towels, Colours for boys, Colours for women, a swim-and-beachwear line (Watercolours), and a line of underwear.

Does all this mean he's moving up or selling out? Julian acknowledges that the fabrics and tailoring in his $30 Colours shirts can't equal those in his more expensive collections. What has been retained, he says, is the design—his distinctive interweaving of multiple colors. "Most designers sell their name and then let it be used on clothes that don't look like anything they've done before. We design all the fabrics for the Colours lines ourselves."

But will they play in Peoria? "The unwritten law among designers is that most Americans dress the way they do because they have bad taste. I've never believed that. Colours will test my opinion that you don't have to legislate taste by income."

Julian grew up in Chapel Hill, North Carolina, where his father owns a preppy men's-clothing store. By 18, he was managing it between classes at the University of North Carolina, and by 21 he'd opened his own store, Alexander's Ambition. At 26, he was fulfilling that more directly, as a designer in New York. By 29, he'd won fashion's highest award, the Coty, and made himself into a personality around town, with his close-cropped red beard and chauffeur-driven black Checker cab. "To me, men's clothes are the most interesting," Julian says, "because you have to create interesting differences within the narrow confines of what men can wear."

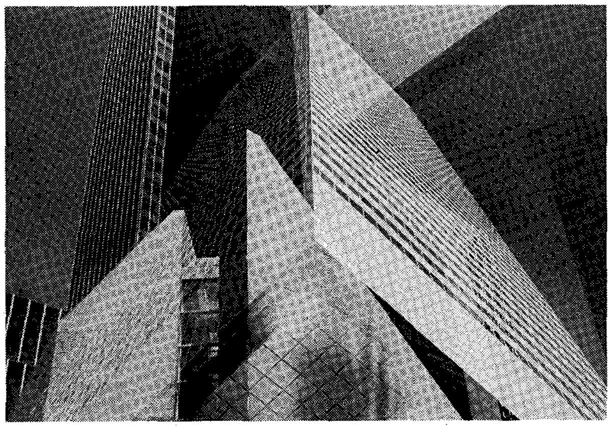
Still, the traditionalist in Julian worries that he may be inadvertently encouraging people to go overboard. "I may have created a monster," he says. "Everything doesn't work with everything. There are limits to good taste."

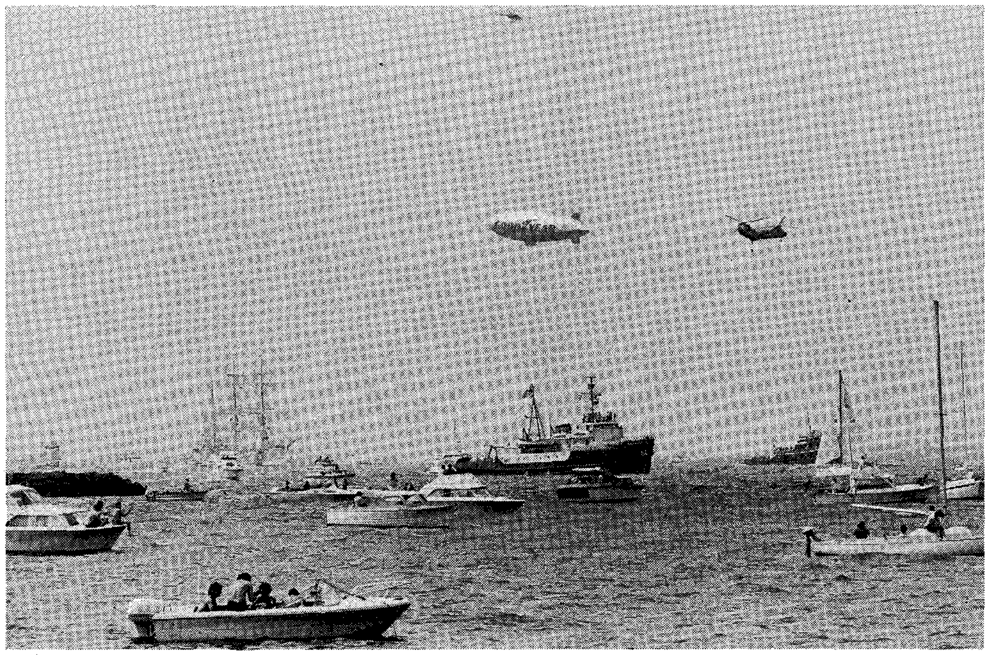
TONY SCHWARTZ

Photographs: left, J. Ross Baughman/Visions; right, James Nachtwey/Black Star. Illustration by Guy Billout

PORTFOLIO

UP FROM THE SIDEWALKS





STREET PEDDLERS WHO sell art are nothing new. But photographer George Forss, 43, is different—he's very good, and he's becoming very well known.

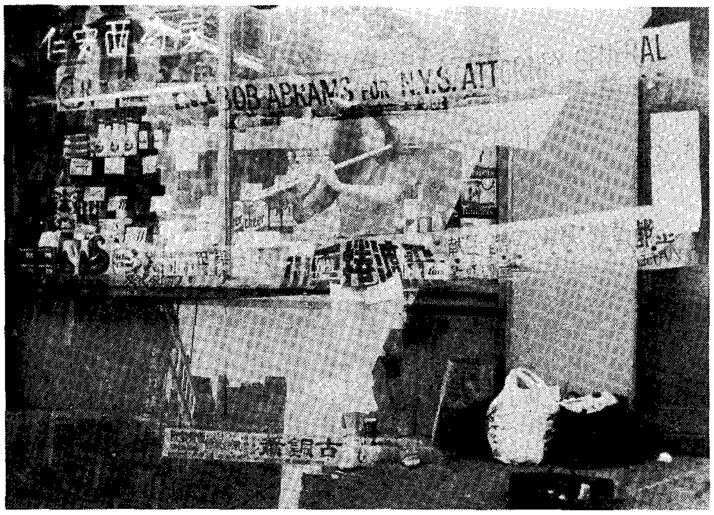
For nine years, Forss sold his pictures of the city on the street for $5.50, moving on when police asked him to. But four years ago, David Douglas Duncan discovered Forss and his display on a midtown street and was so impressed that he showed the photographer's work to editors and artists. Forss's dreamlike urban images drew praise from Norman Mailer, Henri Cartier-Bresson, and the late Ansel Adams.

Now Duncan has collected Forss's pictures for a book called *New York/New York: Masterworks of a Street Peddler* (McGraw-Hill). And a major exhibition of his work will open at the Brooklyn Museum December 13.

These days, Forss is still living in Brooklyn with his invalid mother. His new pictures, though, are $20.

How does Forss feel about all the excitement and interest?

"I always do a slow take," he says. "And I'm still doing it." P.B.



LONDON LETTER

Bullish on Beatles

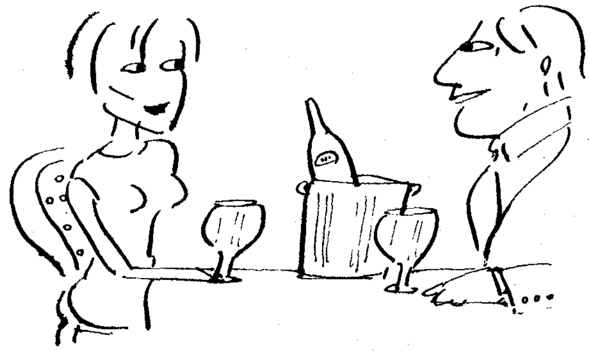
ROCK-'N'-ROLL-memorabilia sales have now become a regular part of the London auction scene. At the end of last month, a two-day pop auction at Sotheby's raised over £250,000 (about $325,000). For that sort of money, even the grandest auctioneers are prepared to face an audience that looks as if it had just crept out of a Woodstock sleeping bag.

Inevitably, the Beatles dominate each sale. Of the 500 lots on offer in August, 350 were connected with the Fab Four. The two most expensive were a sixteen-page notebook of Lennon's poetry, prose, and drawings from around 1960 ($23,000) and his Hofner guitar from the same period ($21,000). Even old signed programs raised as much as $550.

Not all the objects offered to Sotheby's are accepted. Organizer Hilary Kay remembers turning down two square centimeters of a hotel sheet Ringo Starr once slept on. The majority of Beatles autographs turn out to be fakes. "People get very disappointed when you tell them that what they have believed for twenty years to be true autographs were in fact scribbled by road managers or secretaries," she says.

More items will appear in a November auction at Christie's, among them a baking tray signed by John and Yoko, and valued at $80 to $120. CRAIG BROWN

PEN & PENCIL



"Well, that's the last white wine till next summer, thank God."

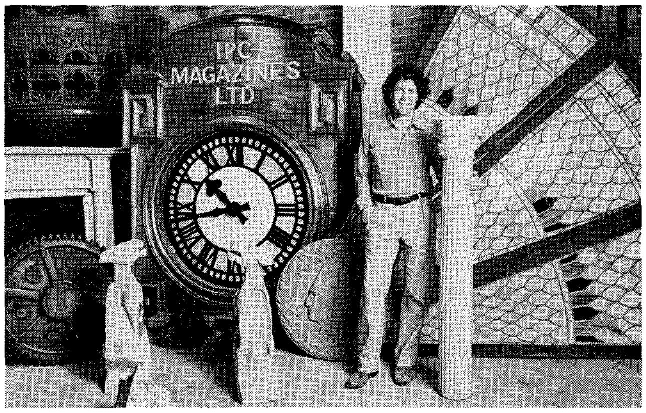
ANTHONY HADEN-GUEST

DETAILS

A HOME FOR OLD GARGOYLES

IN THE BASEMENT OF Irreplaceable Artifacts, Evan Blum has terra-cotta griffins that once watched 42nd Street from the Candler Building, and Tiffany doors that graced the U.S. Assay Office in Oklahoma City. He also keeps a few bundles of tickets from the Helen Hayes Theater, which he helped dismantle in 1982.

"That theater should never have come down," says Blum, 30. "But when the decision is made, at least I know the future of these buildings is in my hands. If we weren't here, all these things would be lost." All these things—balconies from Paris, gaslights from Venice, pediments from Victoria Station—make a tour through Blum's new five-story showroom at Second Avenue and East Houston Street seem like a trip to a city turned outside in.



Blum's is "the only salvage team that merchandises entire buildings," rescuing the ornaments and selling them to architects, designers, restaurateurs, and Texas oilmen looking for Georgian driveway gates. "Sacks and sacks of mail" and 27 scouts around the world keep him up-to-date on worthy buildings about to die; at any one time, he'll be working on three to fifteen of them.

At ten, Blum started collecting and restoring antique phonographs, and by twelve he was dealing them. By eighteen, he was "sick of the antiques business—I wanted something different, dynamic, unique." Since his grandfather carved stone ornaments and his father is an architect, it was natural for him to collect artifacts. In 1975, he opened his first shop, in Great Neck, and two years later moved to East 80th Street. Next month, he will open a showroom in Trump Plaza, "to give uptown people a taste of what we're doing downtown."

Blum rescued a neon marquee from a dying Loew's theater on Delancey Street; now it lights up the Century Café. His Art Deco bar anchors the Odeon's success. And the huge chandelier from the Helen Hayes has found a home in a new theater in Houston. "Helen Hayes herself went down for the dedication," says Blum with a smile.

ERIC POOLEY

PRICES

HERE'S WHAT IT COST TO buy a quart of freshly squeezed orange juice around New York last week:

☐ Jefferson Market (455 Sixth Avenue), $4.49.

☐ Zabar's (2245 Broadway), $3.49.

☐ Verde's Market (534 Third Avenue), $3.55.

☐ Lucky Market (743 Second Avenue), $3.99.

☐ Blue Ribbon Fruit and Vegetable (199 Eighth Avenue), $3.29.

Photographs: left, Harry Benson; right, Don Hamerman.

Lines & Wrinkles? Face the Future Firmly!

Restore skin's youthful appearance! Let Clarins effective "anti-aging" skin care treatments rescue you from those tell-tale signs that betray your biological age.

Clarins recognizes the causes.
Skin's *youthful suppleness and moisture* balance diminish, particularly after the age of 35. The natural aging process causes cell renewal to slow down. Add an unfriendly environment . . . Lines, wrinkles, and dehydration are inevitable. The result: skin slackens and facial features appear less defined.

Clarins is the Problem-Solver.
Clarins "anti-aging" treatments fulfill the urgent demand for special facial care. Rejuvenating Multi-Régénérante treatment creams drench skin with moisture and nourishment. A program of Biological Skin Tightener ampoules strengthen skin's elasticity and firm facial features. *Results of these natural formulations are time-proven,* thanks to thirty years of experience and advanced research at Clarins' Parisian "Institut de Beaute". They are, of course, *dermatologically and allergy-tested.*

Clarins Multi-Régénérante revives skin's youthful glow.
Replenish skin's moisture balance with essential nutrients. Accelerate cell renewal and reinforce skin's natural defenses. Soften lines/wrinkles and rediscover youthful radiance! These are the benefits of Clarins rejuvenating Multi-Régénérante creams. There are two! Multi-Régénérante for all skin types – formulated with 12 select "anti-aging" ingredients (including gin seng and milk protein). And, to address the deficiencies of very dry, very devitalized skin – the new Multi-Régénérante "Speciale" treatment, *rich in unsaponifiable extracts of moringa and shea butter.*

Clarins Biological Skin Tightener gives facial features a "lift"!
Effective and easy to use! Treat facial skin to a 32 day program of Biological Skin Tightener ampoules and see the results – visibly firmer facial features and contours. Its gentle, yet intensive tightening properties strengthen skin's elasticity. Horse chestnut (tightening) and pineapple *(reduces puffiness) are key natural* extracts that act to promote maximum results. For all skin types. Can also be applied around the delicate eye contour area to soften crow's feet.

Tenseur biologique
CLARINS PARIS
Multi-Régénérante
Rich Treatment Cream

Clarins Skin Care Specialists offer personal beauty advice.
Consult with a Clarins Skin Care Specialist and have your comprehensive Beauty Prescription completed. And, receive a sample of a Clarins product, selected just for you! Clarins specializes in skin care for face, bust, body and tanning. Act today and join millions of *women world-wide who depend on* Clarins to answer their skin care needs.

Multi-Régénérante for all skin types "Speciale" for very dry, very devitalized skin	**• Rich in natural plant extracts to moisturize, nourish and rejuvenate the epidermal layer** **• Provides necessary nutrients to replenish balance and accelerate cellular renewal** **• Visibly softens lines and wrinkles** ***• Relieves tight, taut discomfort of dehydration***
Biological Skin Tightener	**• Intensive 32 day ampoule treatment program** **• Gently tightens fine lines and slackened skin** **• Strengthens skin's elasticity and firms facial features and contours**

CLARINS
PARIS

THE PROBLEM-SOLVER IN SKIN CARE. PREMIER IN FRANCE!

bloomingdale's

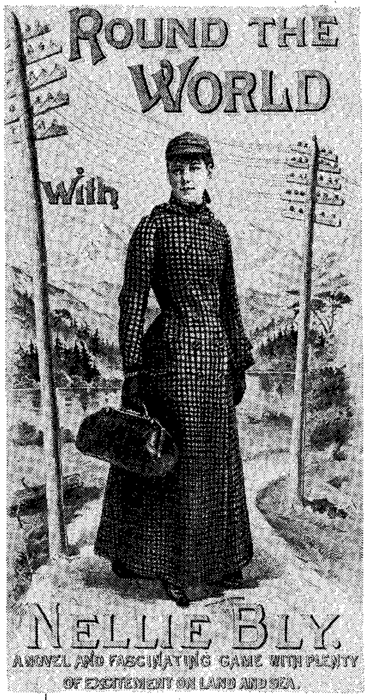
RUTH RECOMMENDS

BY RUTH GILBERT

The Medieval Festival at Fort Tryon Park starts at noon September 23 near the Cloisters, with parades, pageantry, mimes, minstrels, jousts, combat, and marketplaces. Come one, come all!

DANCE THEATRE OF HARLEM

Eddie J. Shellman and Virginia Johnson star in the company's new version of Giselle. *Performances are September 25, 27, 28, 29, and various dates in October, at City Center.*


ROUND THE WORLD
With
NELLIE BLY.
A NOVEL AND FASCINATING GAME WITH PLENTY OF EXCITEMENT ON LAND AND SEA.

'PLACES IN THE HEART'

Sally Field heads the fine cast of this film about a Texas town where people are trying to survive hard times. It opens September 21 at the Coronet.

'NEW YORK'S DARING'

An exhibition at the Museum of the City of New York celebrating the daring folk whose exploits have captured the attention of all New Yorkers opens September 18. At left is Nellie Bly, who traveled round the world in less than 80 days.

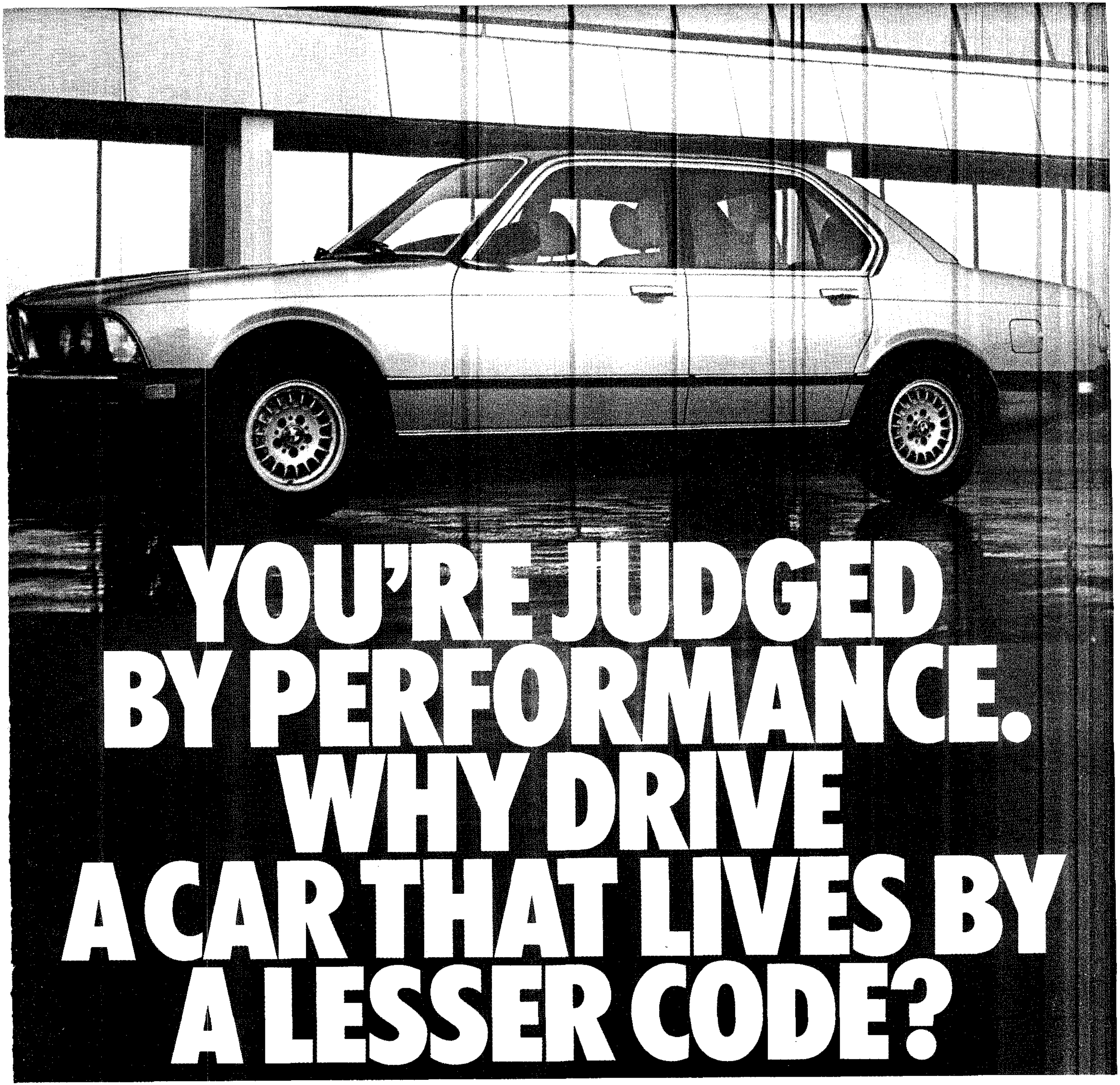
'WALT DISNEY'S WORLD ON ICE'

Mickey Mouse, Donald Duck, Pluto—you name them, they're at Madison Square Garden on ice skates September 25 through October 7. If you can't wait, they're at the Nassau Coliseum September 18 through 23

'BIZET'S CARMEN'

This gorgeous opera-film opens September 20 at the Cinema Studio. It stars the busy Placido Domingo, who will also sing in Lohengrin *September 24 at the Metropolitan.*

Photographs: top left, Leslie E. Spatt; top center, Museum of the City of New York



Think of the price sticker on a luxury sedan as a bill for services not yet rendered.

Services that include handling, responsiveness, comfort, and the myriad contributions of engineering and technology.

Seen in this light, a luxury sedan becomes something to be bought with extreme scrutiny. We suggest one built the same way: the BMW 733i.

Infinitesimal design flaws are detected by lasers and electron microscopes. The chassis is aligned to within 4/1,000ths of an inch. Weatherproofing is ensured by a testing facility that creates snowstorms in July.

In the engine, a microprocessor-based system, Digital Motor Electronics, divides each second into hundreds of parts and senses conditions during each part. "DME" then instantly adjusts engine behavior for maximum performance and efficiency. (It's based on the system that powered this year's Formula One Grand Prix World Champion race car.)

All these parts are sealed into a whole so taut and so impervious to decay that it's covered by a 3-year/36,000-mile limited warranty plus a 6-year limited warranty against rust perforation.*

The result is a car that exceeds conventional standards to a degree that makes them inapplicable. AutoWeek places it, simply, "near perfection."

If you ask as much of yourself, why settle for less from your car?

We invite you to test drive one at a BMW dealer near you.

THE ULTIMATE DRIVING MACHINE.

*Warranty applies only to U.S. specification automobiles purchased from authorized U.S. BMW dealers. See your BMW dealer for details. © 1984 BMW of North America, Inc. The BMW trademark and logo are registered. European Delivery can be arranged through your authorized U.S. BMW dealer.

LET YOUR METROPOLITAN AREA BMW DEALER ARRANGE A THOROUGH TEST DRIVE.

HOW THE SMART MONEY DECORATES

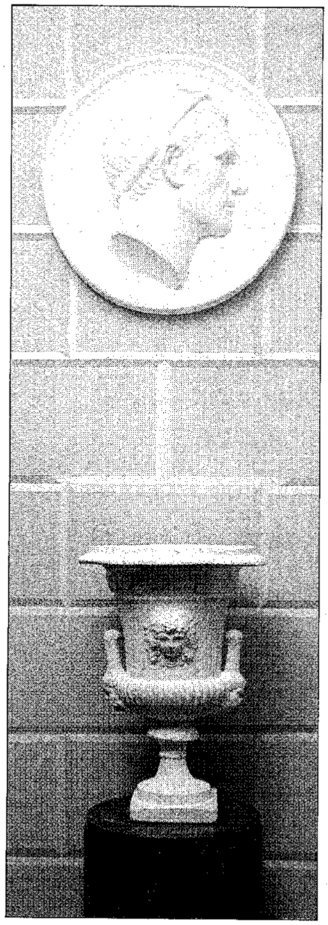
BY

MARILYN BETHANY

A CUSTOM-MADE LEATHER SOFA CAN COST nearly as much as a compact car. Add enough ruffles and flourishes, and a new paint job for the living room can be almost as expensive as a year's tuition at an Ivy League school. Yet if we were to believe the tone of the decorating magazines—which portray doing up a house as one long, languid sentimental journey—we'd assume that money is seldom an issue with the sort of people who have "publishable" houses. Nonsense: No one is more concerned about money than those who have it. So we've asked the indelicate question, How much? Sometimes the answers were offered gleefully; always they were laced with shrewd advice.

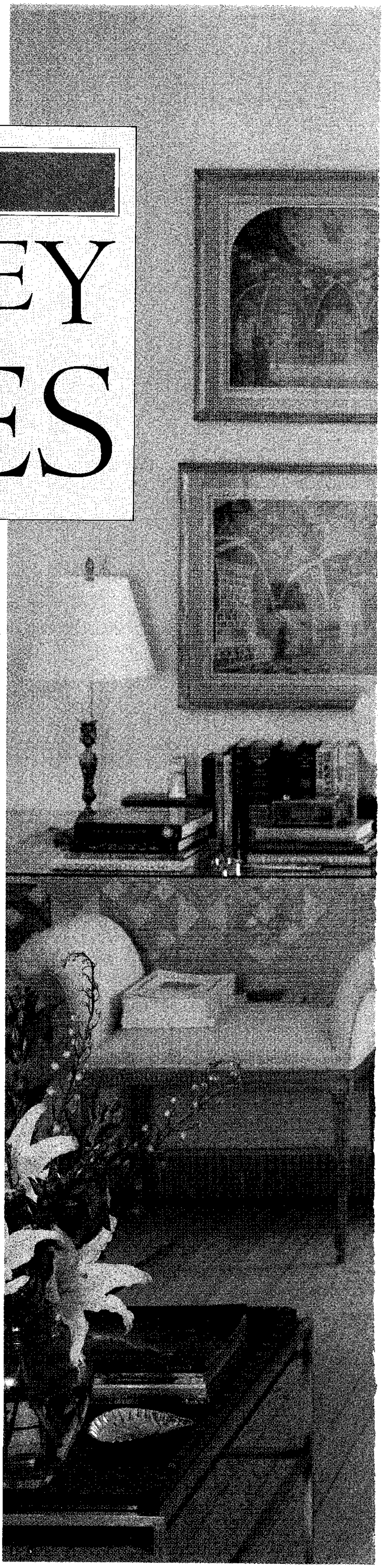
PHOTOGRAPHED BY

OBERTO GILI



The designer Ned Marshall bought the plaques that hang in his foyer (above) and over the doors throughout his apartment for $100 each at a plaster shop.

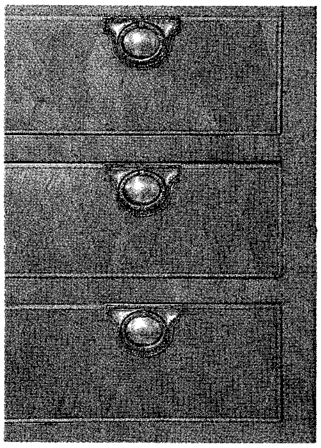
Flowers by Bruce Hinton for Elan at Trump Tower.



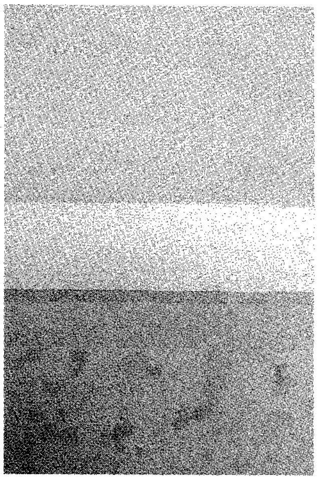
An authentic Louis XVI chair shares center stage with an upholstered bench Marshall bought at auction, a table draped with a well-worn quilt, and an excellent American Empire pier table. The coffee table is a thrift-shop find that works so well that Marshall has often had it reproduced for clients.

A RENTER OPTS FOR INSTANT ANTIQUITY, NOT A SLICK REDO

THOUGH THE WALLS WERE crumbling, interior designer Ned Marshall was reluctant to sink any significant money into the shell of his rental apartment near Beekman Place. His obvious options—professional replastering, or resurfacing with Sheetrock—were both too costly. So Marshall took matters into his own hands. Since a smooth, finished plaster job was far beyond his skill, he replaced the powdery finish with plaster that he slapped on with his bare hands. To this motley mix, he added an equally motley paint job. Result? Instant antiquity. The walls are the only evident economy, but Marshall's apartment is rich with lessons in beating the cost. His secondhand sofa, for example, reupholstered for about $1,500, betrays its checkered past here no more than it did at last spring's Kips Bay Show House, where it was featured in a room done by Marshall and his partner, Harry Schule, looking every inch the $8,000 item it would have been had Marshall got it new.

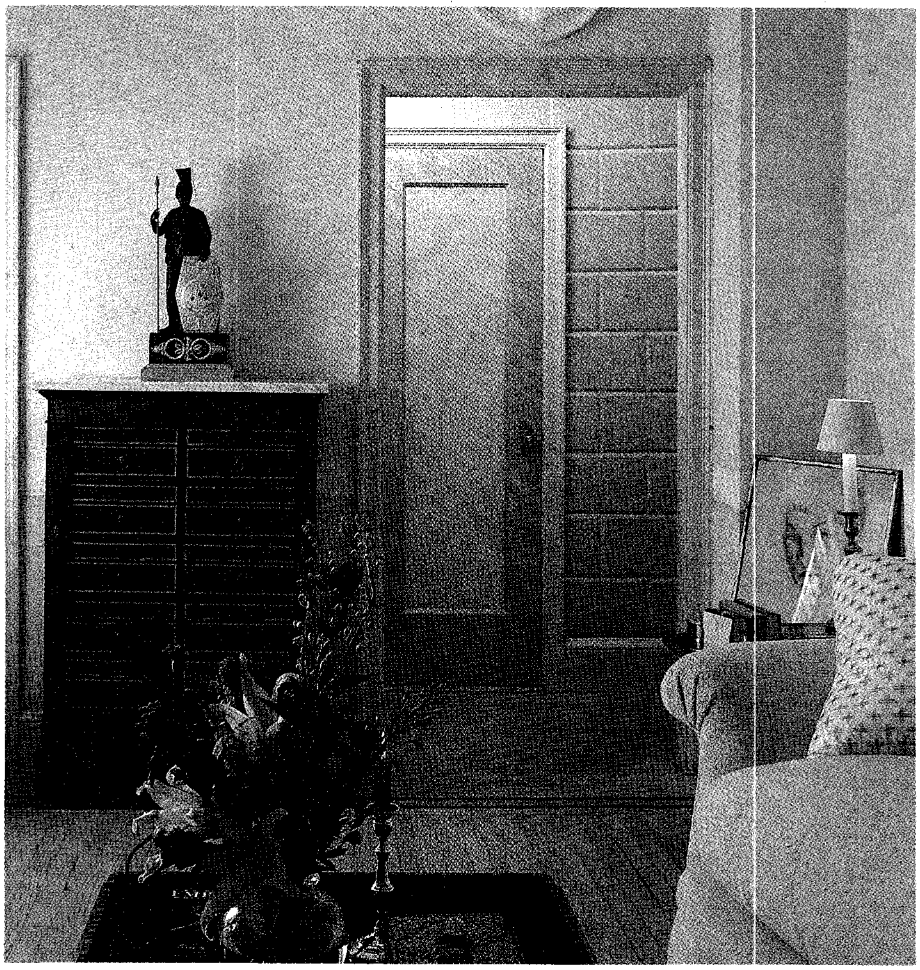


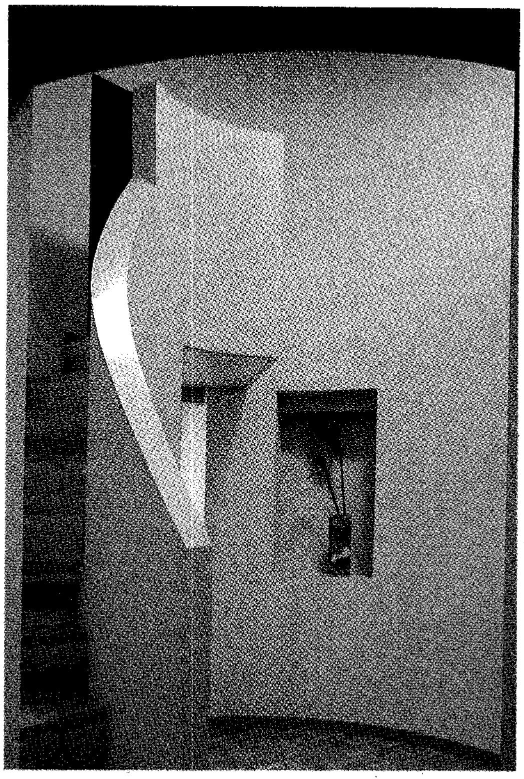
The designer found the twelve-drawer Austrian Biedermeier chest that now sits in his bedroom (opposite and above) "in really dreadful shape" at an auction and bought it for $500. He paid about $1,800 to have it restored, and conservatively estimates its current worth at $5,000. "Any cabinetmaker in the city would charge $3,000 to make a new chest with twelve drawers," he says.



Marshall's technique for painting the living-room walls: Above a carefully wrought striped dado, he smeared four shades of gray and white. Below the dado, he dabbed on spots of tan, brown, cream, and gray. Finally, using the same colors, he primitively marbleized the baseboards and doorframes.

Marshall's formula includes a do-it-yourself paint job, a sofa from William Doyle Galleries' Thursday tag sale, and an excellent Charles X cartonnier from a good antiques dealer. "From time to time, you've got to go the straight and narrow," says Marshall.

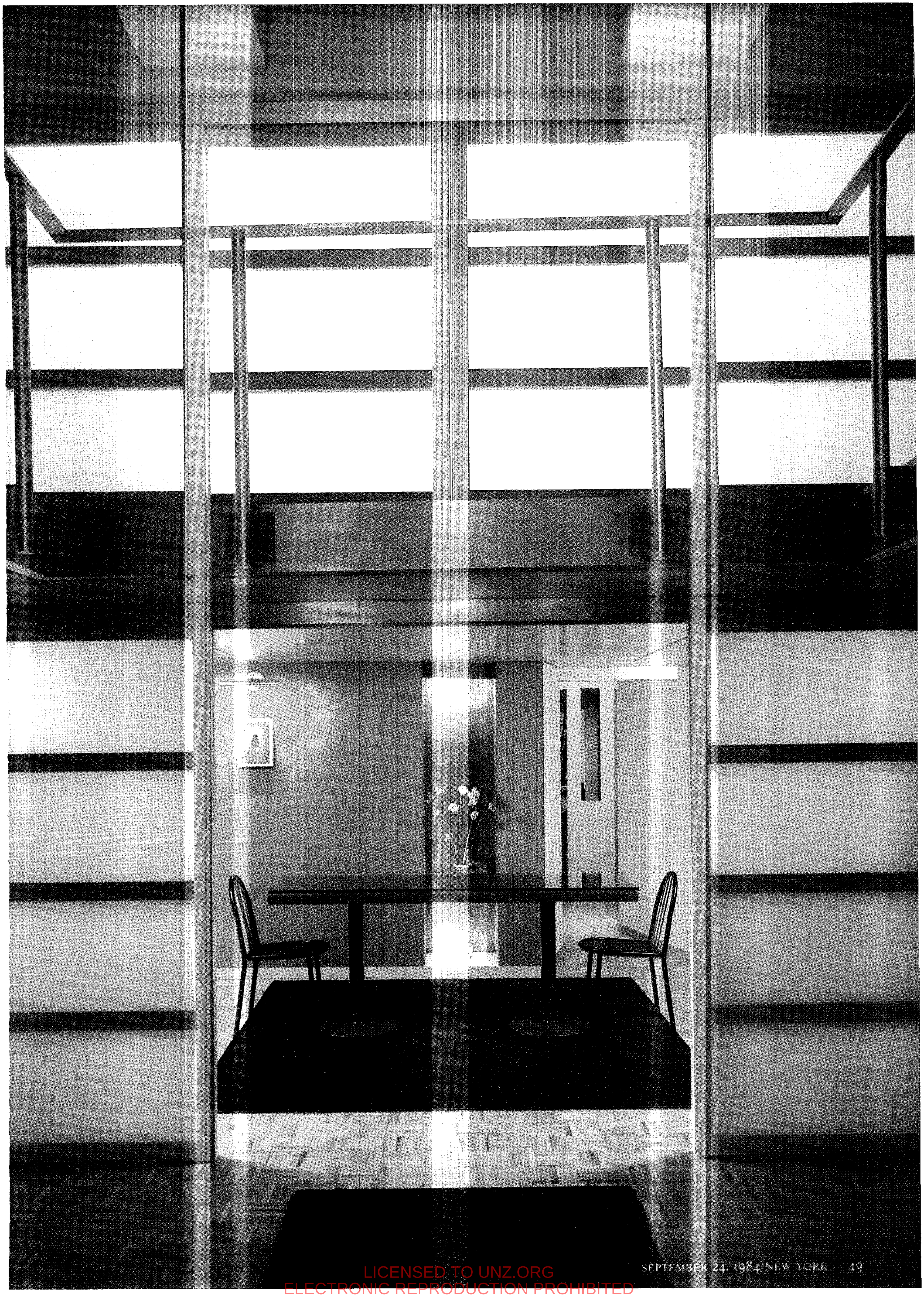




Once a storage loft accessible only by ladder, the second bedroom is reached by a circular staircase in the rotunda (above). The stairs in the two-story library (below) also provide access to the bedroom, which is concealed behind sliding screens of sandblasted glass (opposite). The rugs are from V'Soske.

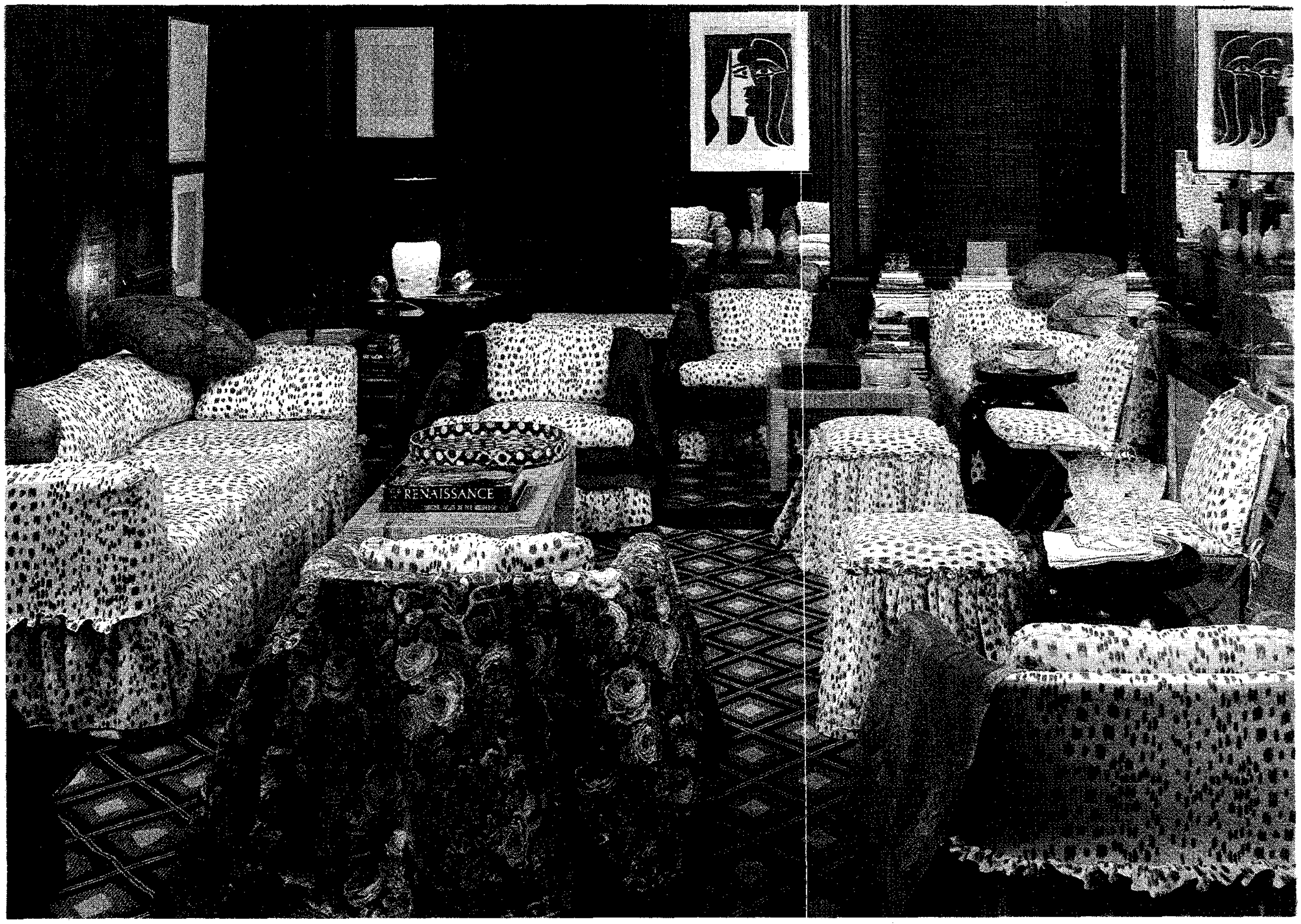
NO FANCY REFRIGERATOR, JUST PURE ARCHITECTURE

IN THE FIRST MEETING, they talked about their needs," says the architect Henry Smith-Miller of his clients Dennis and Carolyn Marino. "It wasn't until the second meeting that they really got down to business and talked about their dreams." Much to Smith-Miller's delight, the Marinos' dreams had nothing to do with restaurant ranges and whirlpool bathtubs. "Dennis said he wanted a two-story library," the architect recalls, "and Carolyn thought a rotunda would be nice." Grandiose? Probably, considering that their apartment was, at best, basic. But they had hired an architect and, by God, they wanted architecture, not appliances. So Smith-Miller was able to apply to the job his first, but seldom enforced, law of cost-effective renovation: Don't move the plumbing. "The rotunda cost about $14,000, the library about the same," says Smith-Miller. "Right there you have the $30,000 Sub-Zero-refrigerator-and-Garland-range kitchen that most of our clients insist upon."

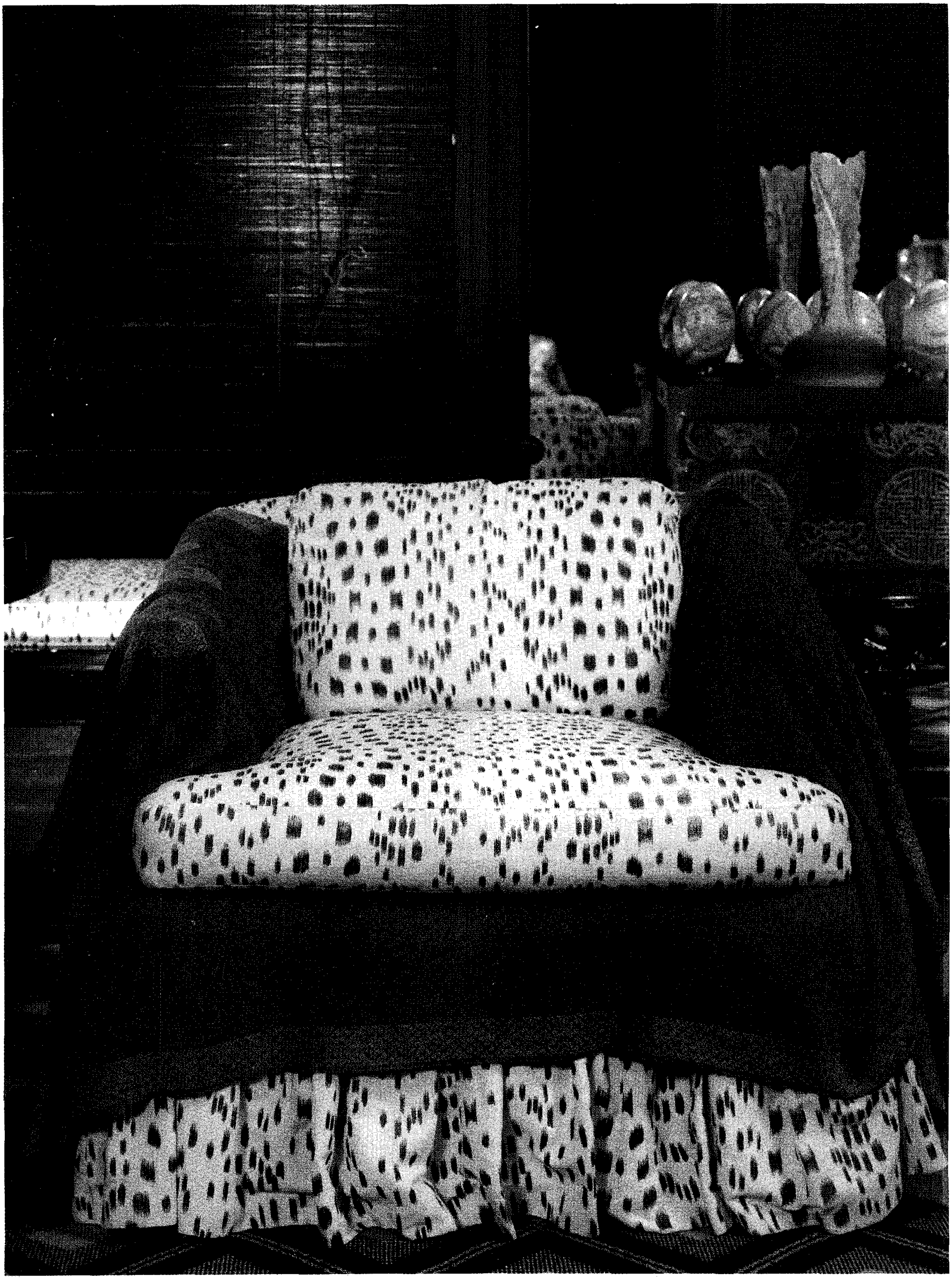


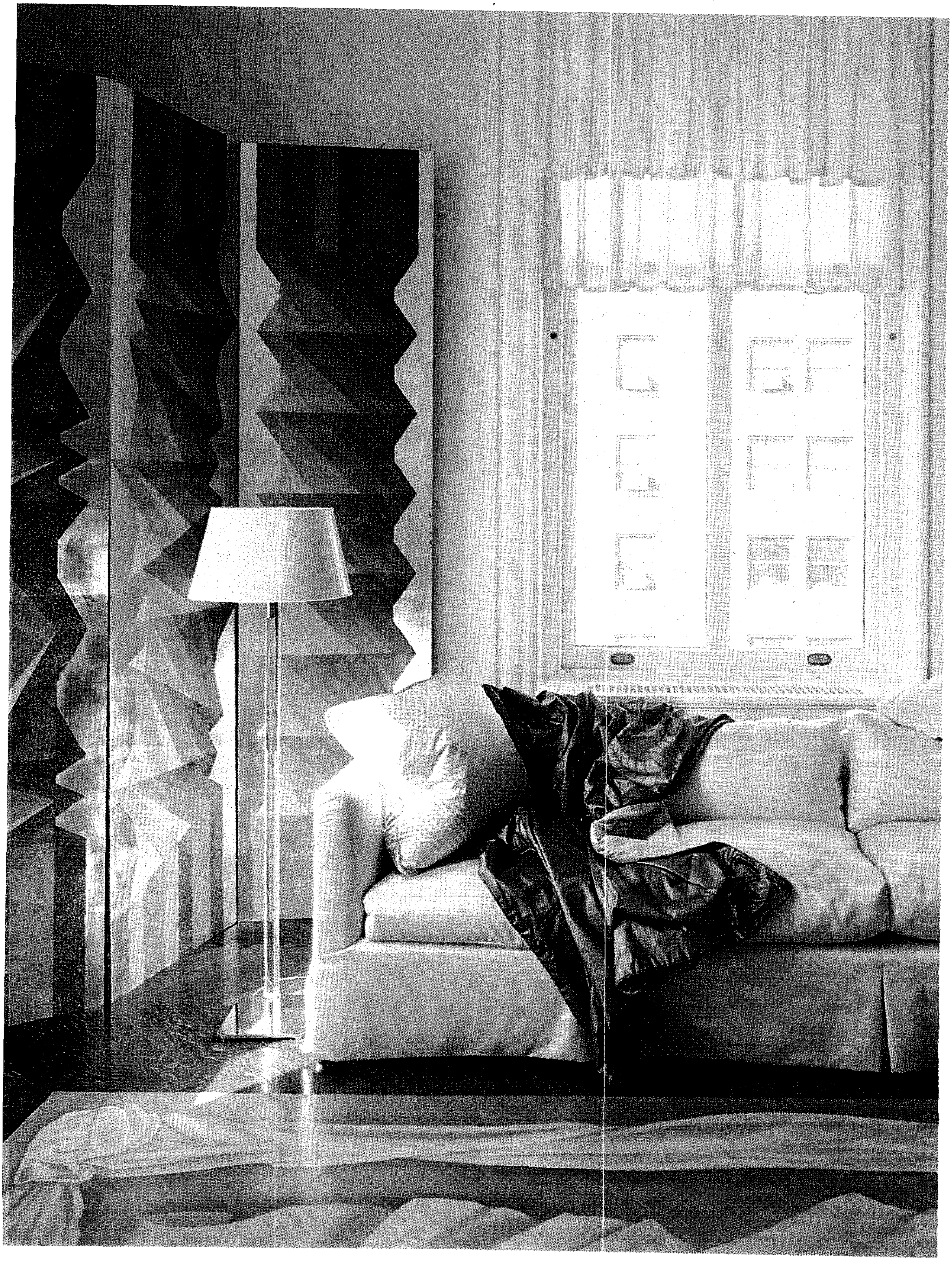
THE OLD-FASHIONED NOTION THAT FURNITURE IS FOREVER

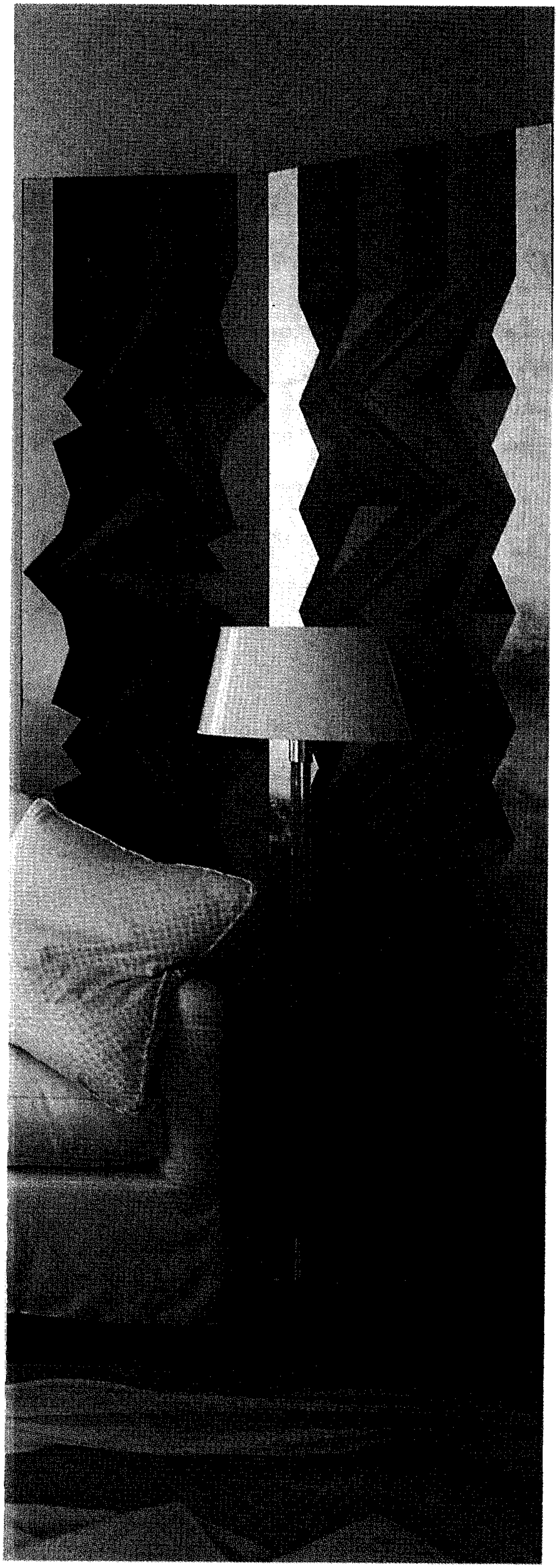
IN 1968, WHEN FRANK Lookstein, a businessman, married Joanne Creveling, a P.R. woman, they brought to their new apartment furniture from their bachelor days. In classic 1968 style, their decorator, Tom Britt, pulled the place together by painting the walls dark and slipcovering everything in sight in the same $18-a-yard Brunschwig & Fils print. Years passed. The Looksteins had two children and in 1975 moved to a larger place. "Frank kept talking about redecorating in beige, white, or gray," Creveling recalls. "But I kept thinking of a story I'd heard about Zelina Brunschwig. As a decorator and the wife of the owner of the world's most prestigious fabric company, she obviously could have always had the latest thing. But, instead, once she'd got the place the way she liked it, she preferred never changing it again. If a cushion became threadbare, she'd replace it with the identical fabric." This sense of continuity appealed to Creveling, whose fashion background had taught her the folly of trying to stay at the cutting edge. The Looksteins' upholstered pieces are now more than twenty years old, though their classic shapes make them timeless, and their slipcovers are more than fifteen years old (the fabric now costs $35 a yard). Their "look"—the vogue for covering everything in one fabric—is, in fashion terms, as stale as Pompeii's petrified bread. But Creveling doesn't care: "I love the security of knowing exactly what to expect."



Frequently, those most inclined to fall for chic décor are also most troubled by it when it passes from favor. The owners of this apartment are an exception. When they moved in nine years ago, they painted their living room the same dark brown of their previous one and rearranged their old furniture. Since then, the only significant changes have been the addition of spots of color in the form of chair shawls.

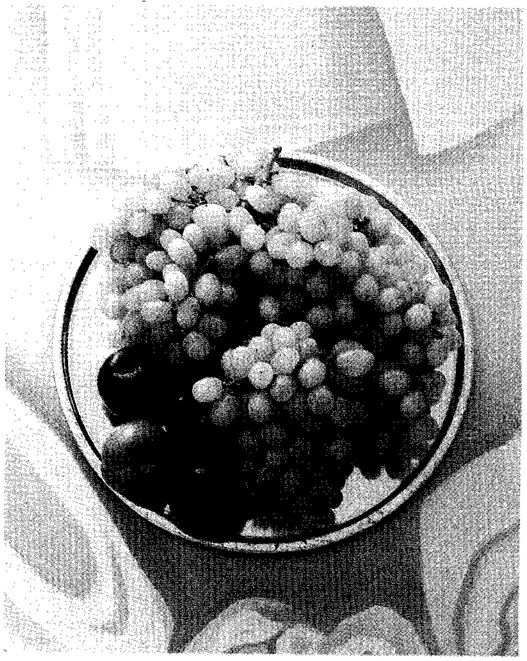




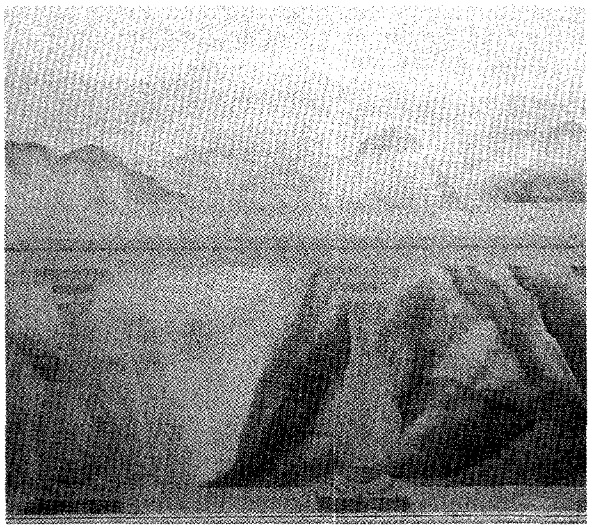


SPOTLIGHTING FURNITURE WITH 'INTRINSIC INTEREST'

MANY HAVE MISGIVINGS about hiring an interior designer, but few resolve them with greater vigor than the owner of this apartment. She interviewed no fewer than twenty and, before settling on Robert Hart, went to see half a dozen of his jobs. Excessive? Not when you consider how critical the relationship between a client and designer is to both the look and cost of a job. "You have to have an instinctive liking for the designer," this client maintains. For Hart, the process of getting the job was somewhat grueling, but he admits that it is easily the most satisfying one he has ever done. The client had requested something essentially traditional, but with a twist. Above all, she and her husband wanted to avoid buying "anything that was of no intrinsic interest." That's why Hart introduced his clients to the new art furniture that is proliferating at galleries downtown. "I use art furniture as often as I can, but few of my clients are ready to accept it. But this client? Every time I suggest it, she's ready."

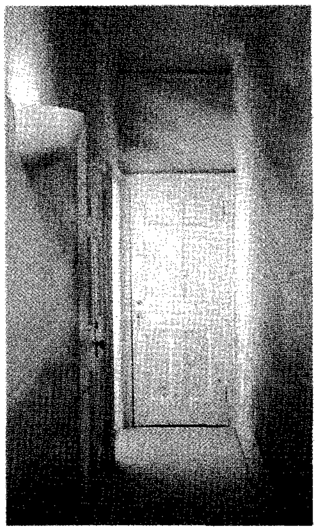


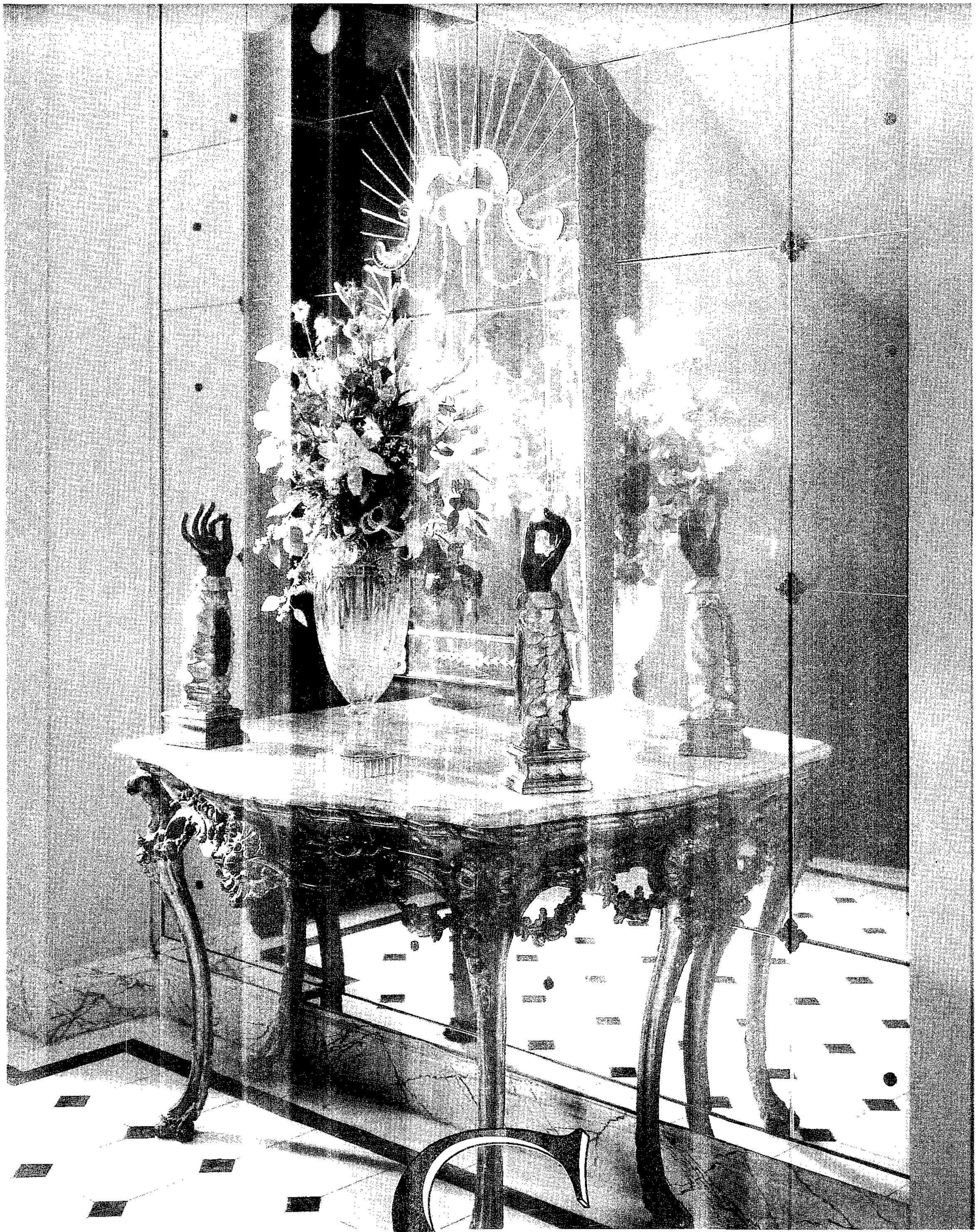
Rather than saddle his clients with a "boring" major purchase, Hart had his upholsterer alter their existing sofa. "That saved them $1,500 right there," he says. Painted floorcloth (above) by Edwards and Crandell.



Nick Edwards and Louise Crandell miraculously transformed this bedroom hall (right) with their soft-hued mural (detail, left). "They did a $4,500 job for $2,500 because they were excited about it," says Hart.

Screens by Ricardo Regazzoni. Lap robe by Kevin Madden, hand-painted by Jonathan Fischer.



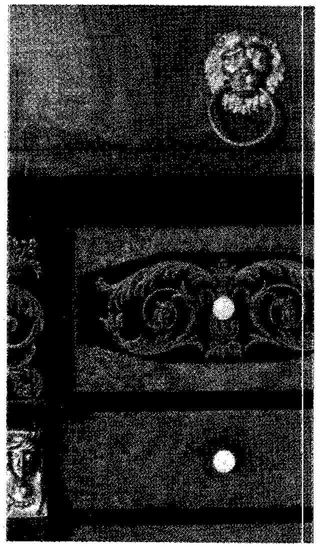


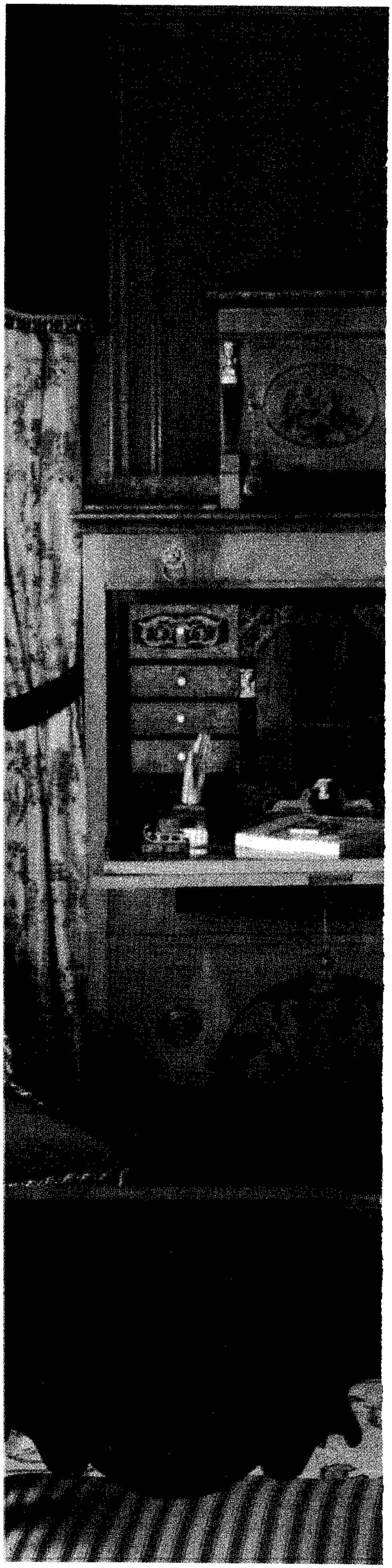
Frankfurt got the vase above at a "fleabag" auction. "They didn't know what it was," she says. "Neither did I, but I knew it was something." Sotheby's discovered its near-match on the cover of a catalogue of prize pieces from the imperial Russian glass factory.

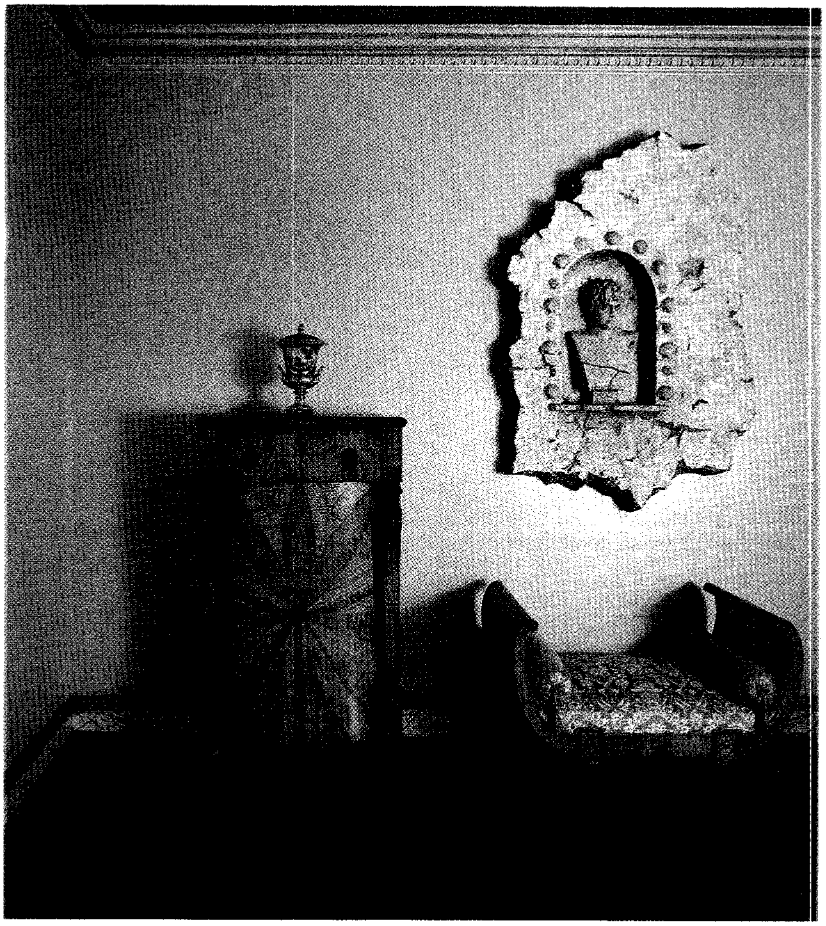
AN AUCTION HOUND BARES HER SAVVY BUYING STYLE

SUZIE FRANKFURT understands money. "People express their fears with money," she contends, "both by not spending enough and by spending too much." Frankfurt, a decorator, stands ready to spend enough, if she has no other choice. But, she finds, she usually does. A denizen of the city's auction galleries, Frankfurt is surprised by how undaunting her competition is. "Decorators don't buy much at auction," she says. "You have to make split-second decisions. You can't take it home and try it out."

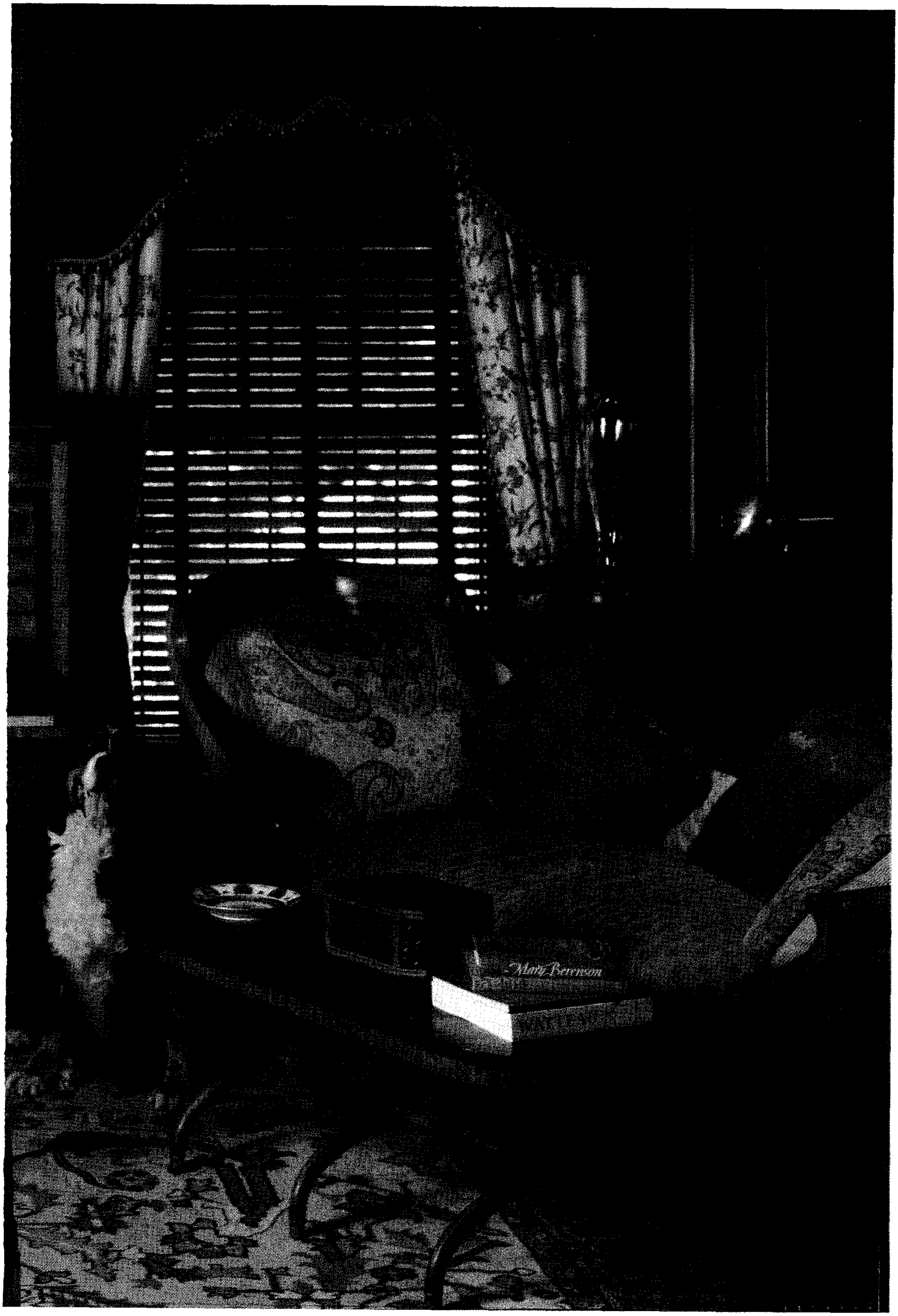
Though Frankfurt claims not to believe in trends ("I am not fashionable," she insists), she began snapping up both Russian and Biedermeier furniture well ahead of the pack. Her distaste for the expected inspired her to hang a cast paper sculpture by the 33-year-old artist Peter Saari amid the antique splendor of her dining room (below).





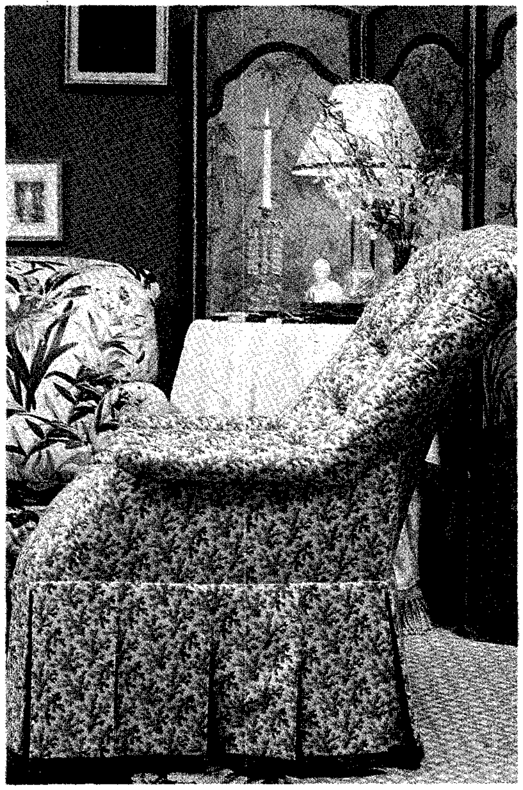


FRANKFURT CALLS HERSELF A "SOTHEBY'S GROUPIE," THOUGH she avoids the "name" sales, such as the recent Wrightsman auction. "The prices are ridiculous," she says. "Everybody thinks they are getting some sort of royal provenance. If your ashtray belonged to Mrs. Wrightsman, your whole house must be okay, right?" Frankfurt's "really important" pieces come from leading dealers, where she claims she finds good value: "If Didier Aaron buys well, it sells well."


Mary Berenson

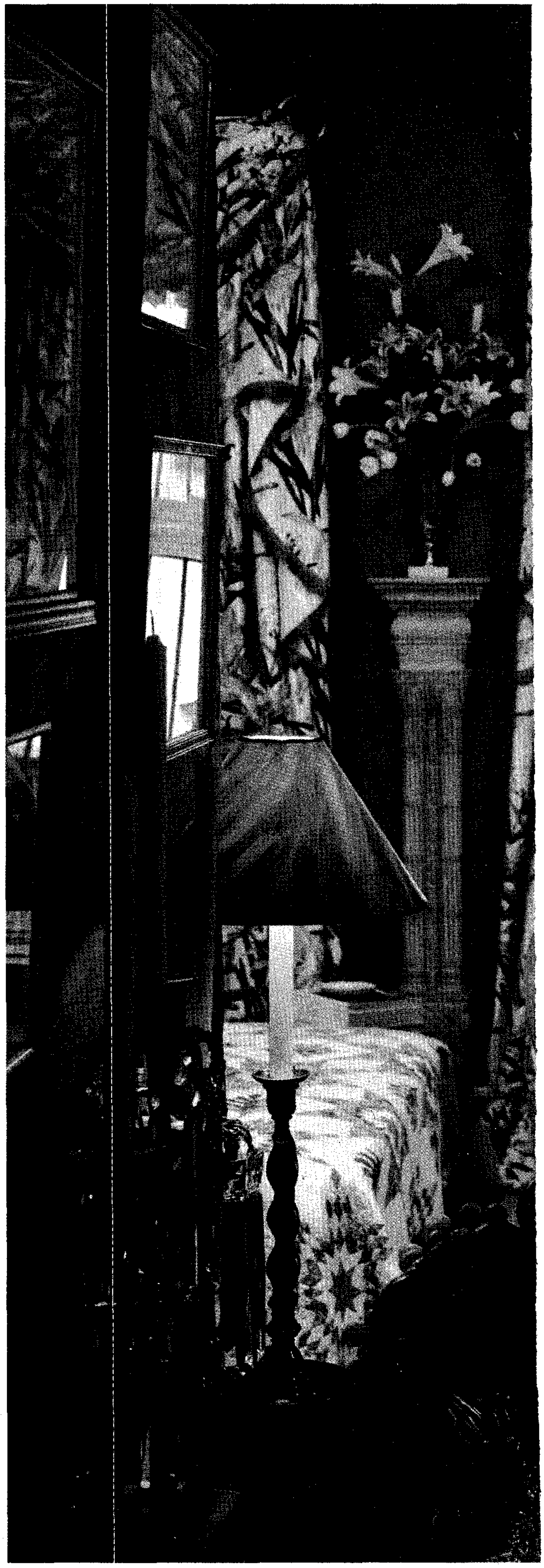
A DESIGNER FINDS VALUE IN ONCE SPURNED VICTORIANA

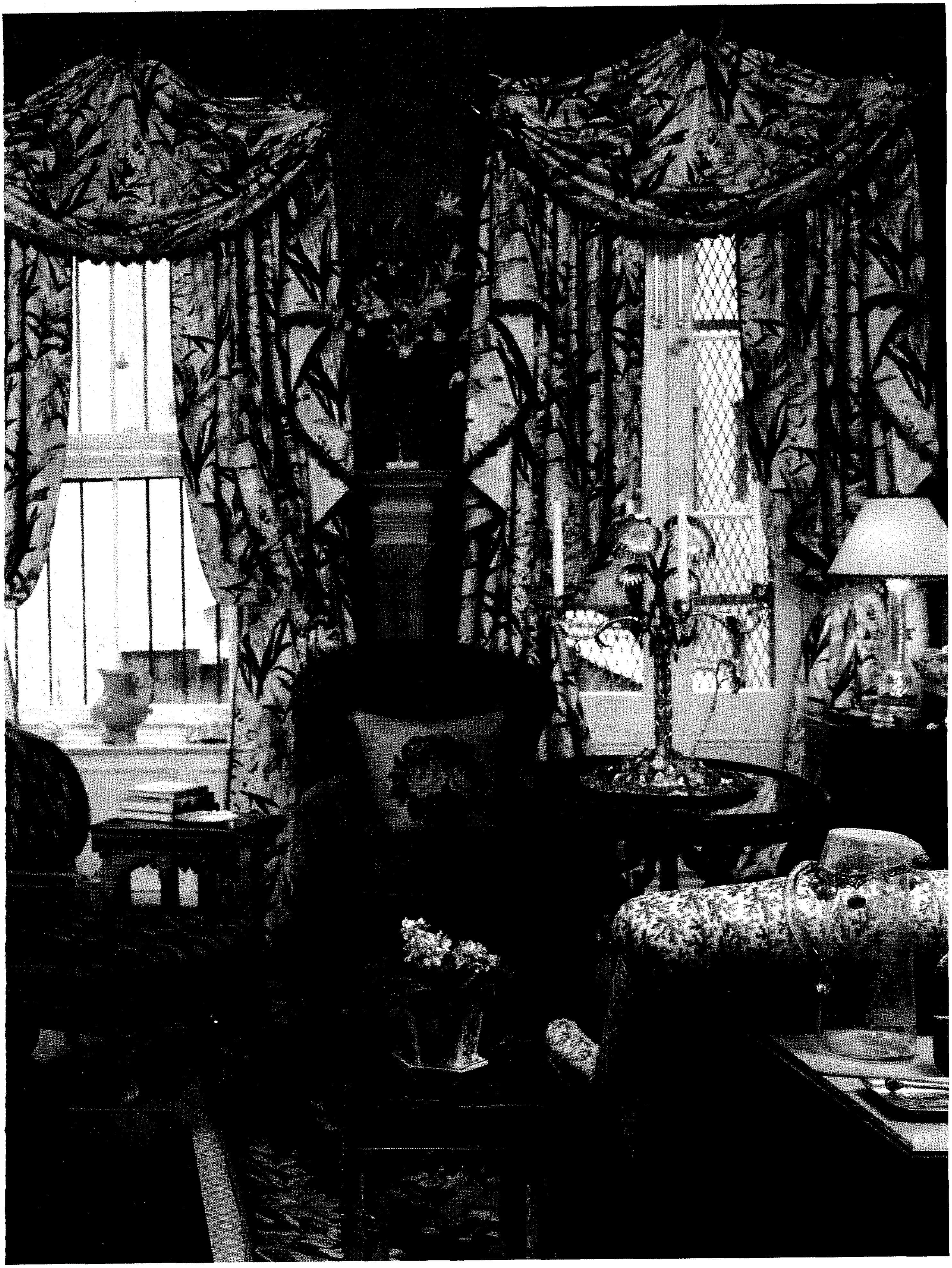
HE STARTED OUT AS A collector of American Empire furniture, but it dawned on Dennis Rolland a couple of years ago that there were great buys to be had in Victorian. Not only is Victorian furniture relatively inexpensive but, more important, quality examples are still available. Long reviled as a low point in design history, Victorian furniture began to excite revisionist thinking as early as 1970, when the Metropolitan Museum of Art mounted its influential exhibition of nineteenth-century American furnishings. "Even so, this sort of furniture is still relegated to attics, cellars, and secondary bedrooms," Rolland, who works in the designer Mark Hampton's firm, says. "The first-rate-cabinetmaker pieces will be the first to go, so I'm rushing to get as much as I can while it lasts."



Rolland asked a friend to bid on this chair (above) for him at auction. How much was it? His friend said, "Five." Rolland was surprised—$500 seemed high. In fact, he got the chair for $5.

Rolland bought the museum-quality neo-Grec chair (near right) for about $3,000, half the price of a comparable American Empire piece, according to dealer Margot Johnson.

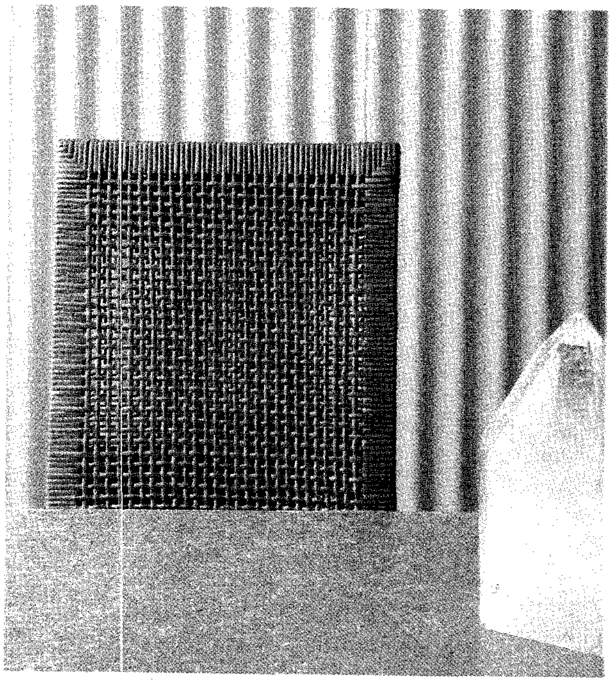




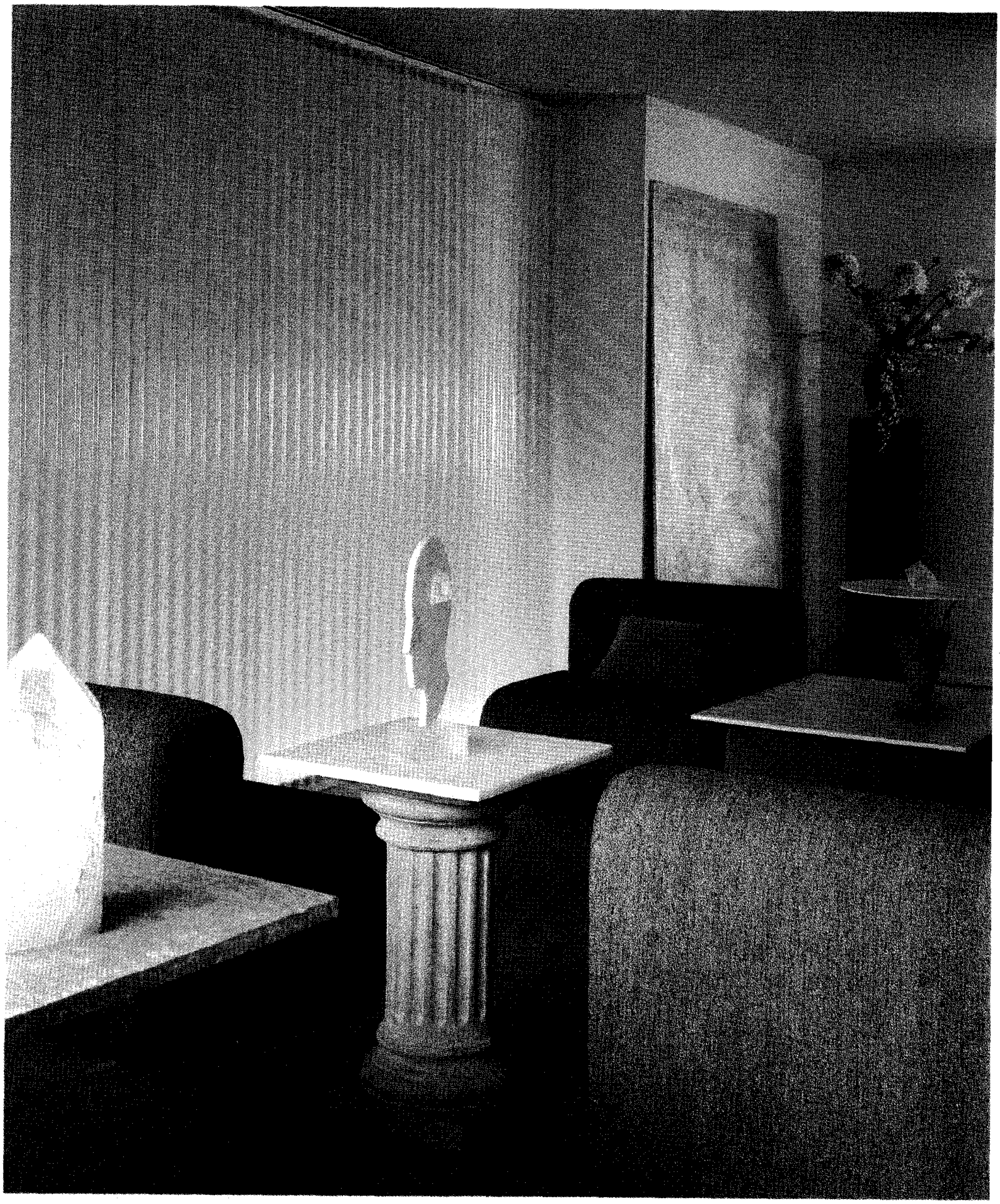
ONE IMPORTANT PURCHASE SPARKS AN ENTIRE SCHEME

DESPITE HAVING HAD apartments of his own for years, fashion executive Ray Davi felt the furniture he had accumulated was virtually a total loss. So when his friend the designer Jerry Van Deelen agreed to help Davi refurbish his place, it was with the understanding that a lot of the $10,000 budget would get plowed into a significant purchase—something that would stand Davi in good stead for many years. They settled on upholstered pieces—four identical chairs. Clean-lined and up-to-the-minute-looking, the "Suzanne" chair had been in Knoll's line long enough to convince them both that it had what it takes to withstand the vicissitudes of changing times and tastes. That $4,800 well spent, the burden rested on Van Deelen to complete the apartment with what remained—a task he rose to with uncommon resourcefulness. He made tables from particleboard, doing

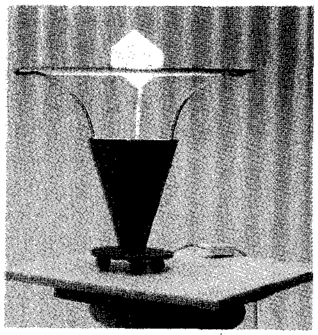
Davi had owned some white cane dining chairs—knockoffs of a classic by Jean-Michel Frank—for fifteen years when Van Deelen gave them new life with silver radiator paint (below).



Davi occasionally likes to toss large dinner parties, so Van Deelen gave him two tabletops, both made of particleboard. The small one (above and near right) is decoupaged with rice paper. Van Deelen painted the larger one with radiator paint, dripping the second coat on for texture (left). When not in use, the tabletop leans against the foyer wall (opposite, far right) and passes for art.



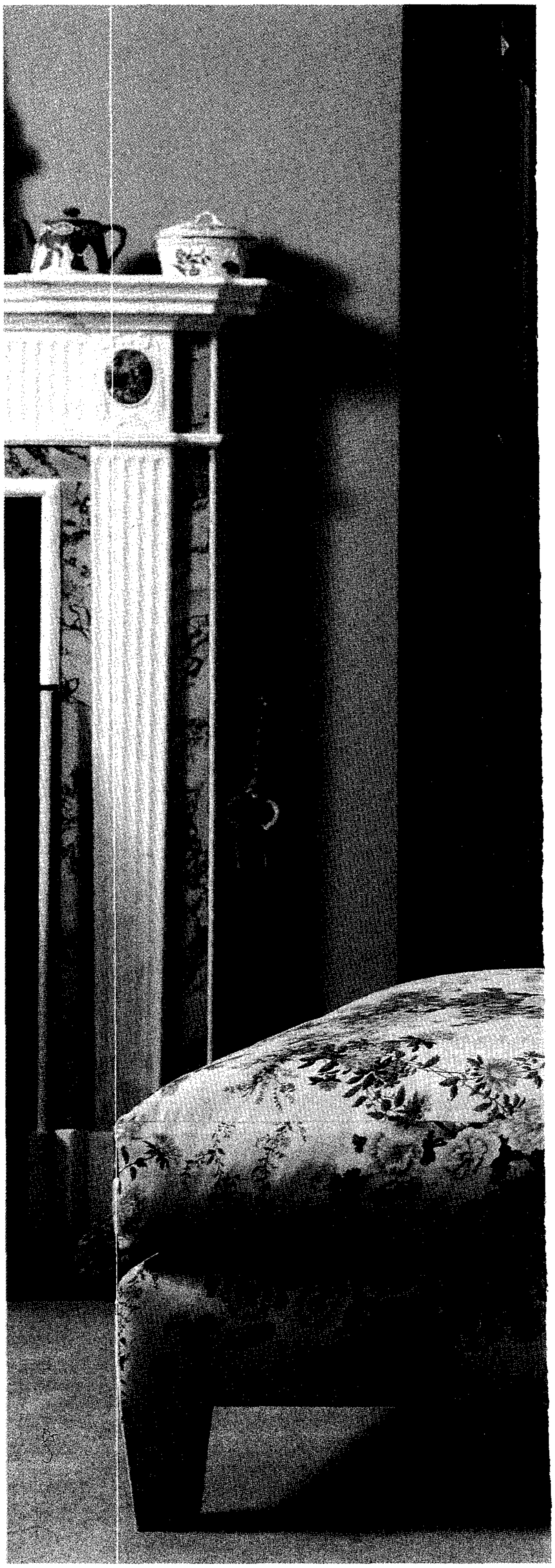
the dirty work himself. He hung the walls with sheets of corrugated fiberglass, adding interest to the banal high-rise architecture and eliminating the need for hanging art. "I ordered it through Metropolitan Lumber," Van Deelen says. "But you have to get it in early spring or summer—the time of year you'd be inclined to put a new roof on your chicken coop." Such economies work because the good chairs give the room all the ballast required. "He could trade up," Van Deelen says of Davi. "But he's probably going to find he doesn't want to. The design is all there. Why get slick?"



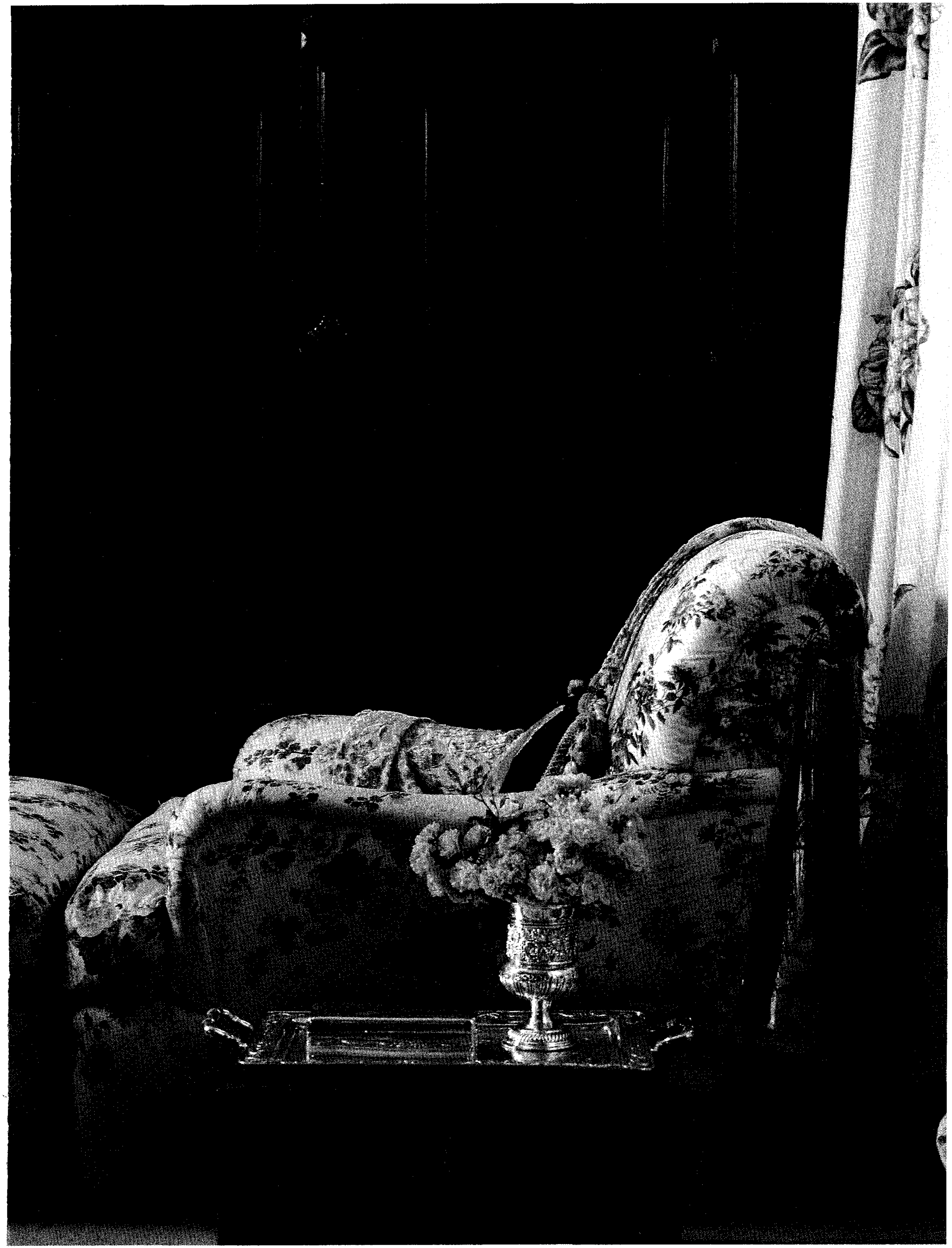
The corrugated fiberglass on the walls (above) costs $4.95 for each two-by-eight-foot sheet. The fiberglass columns used as table bases are $70 each at Industrial Plastics on Canal Street. The lamp (left), a Van Deelen–designed prototype, is similar to one in his line at Les Prismatiques, where it lists for $1,050.

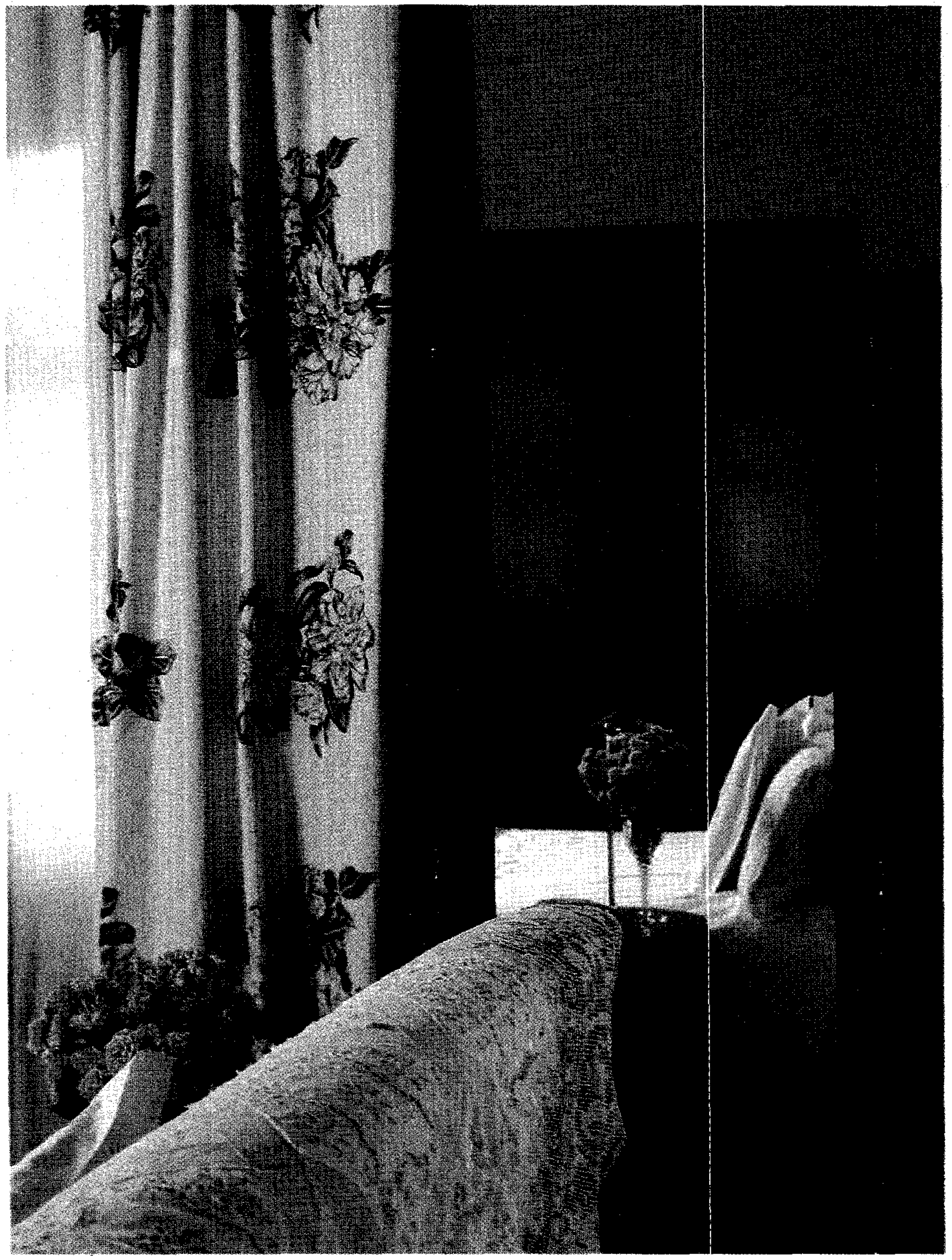
FILLING A BEDROOM WITH BETTER BUYS FROM ABROAD

ROBERT CURRIE'S client had recently married and had added a small adjacent apartment to his own duplex to make a new master-bedroom suite. The room had a fireplace, and the couple decided that nothing could be nicer when they opened their eyes each morning than an Adam fireplace surround. Currie was enthusiastic. He immediately began shopping and, as luck would have it, found a beautiful one. But his client thought the $30,000 price tag was prohibitive. "That was when he said, 'Why don't you and my wife go to England for a few days? Find an Adam surround that's less expensive. But buy enough antiques to make the trip worthwhile.' "

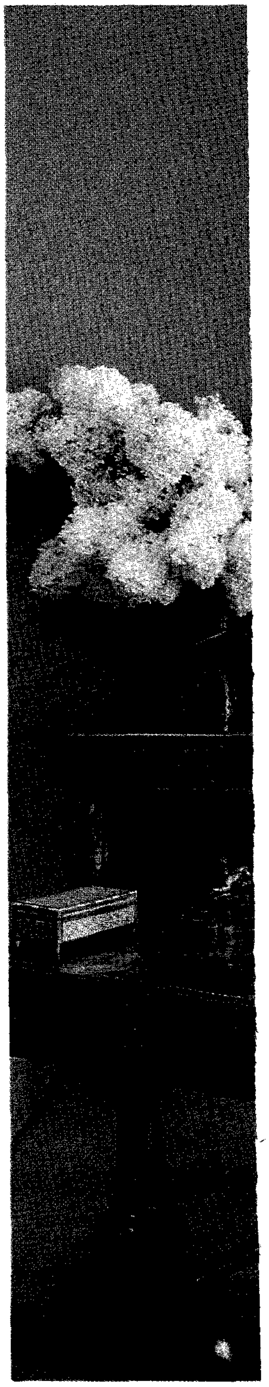


Excellent upholstery and family furniture formed the basis for the décor of this master bedroom. Antiques then filled in most of the blanks. "After our London trip, we saw eighteenth-century brass locks identical to ours (above) advertised by a leading American dealer in English antiques. We paid $1,000 a pair; he wanted $7,000 each," says Currie.

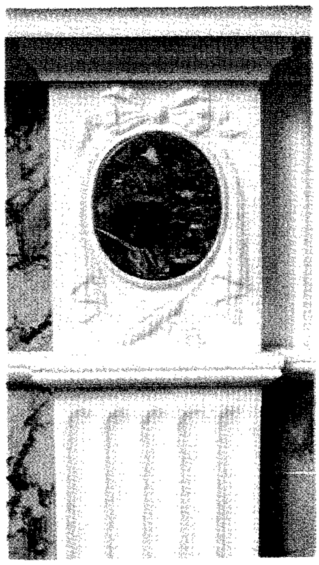




The bed "floats" in the middle of the room, its brown-alpaca-upholstered headboard softened by several layers of heirloom lace.

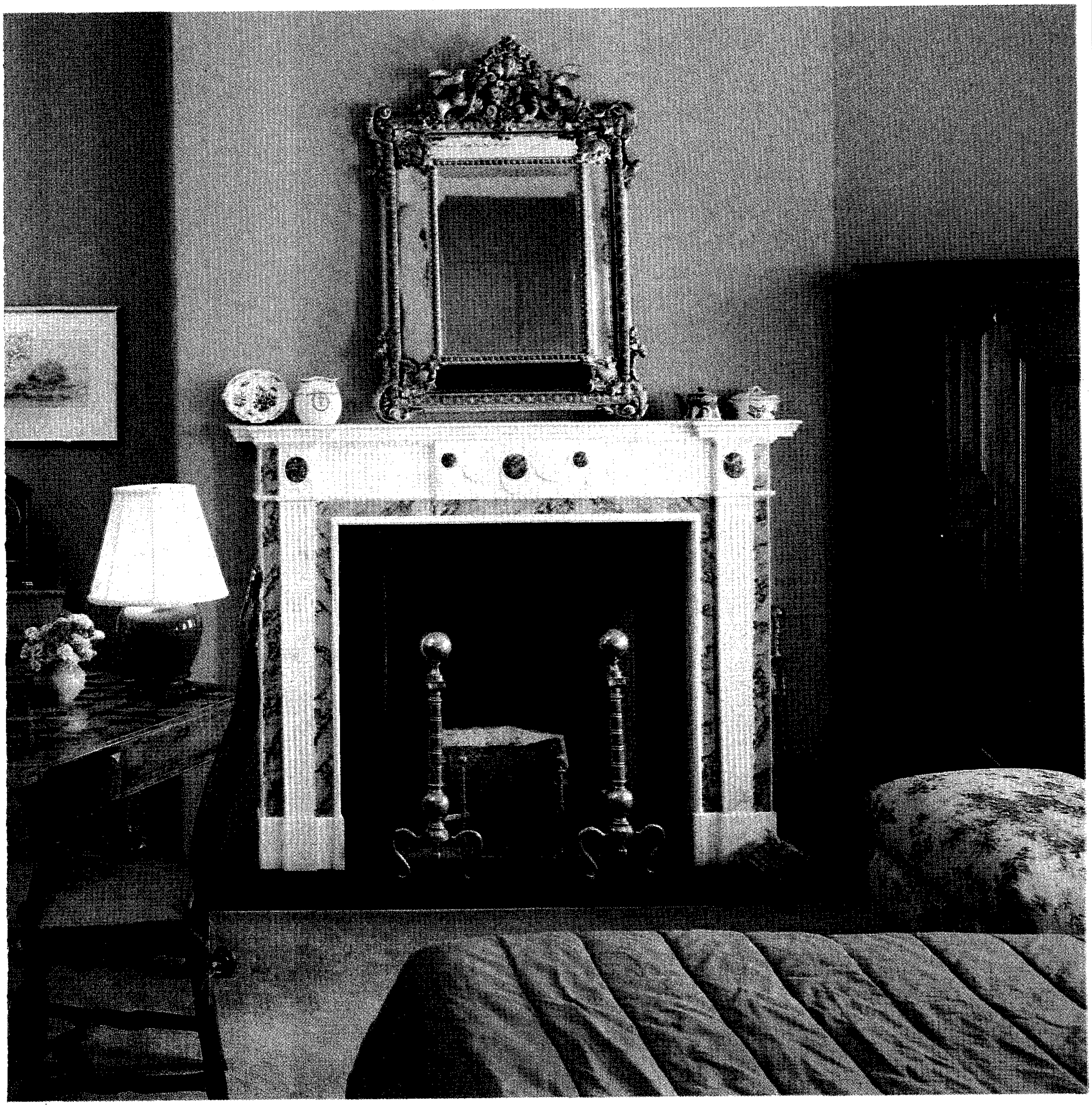


"IT WAS LIKE *Supermarket Sweep,*" CURRIE RECALLS. "WE started shopping the second we landed." First they bought a Regency sofa table. Then a Cromwellian chair. Then a Biedermeier console. And, finally, they found the fireplace surround. Made of white statuary marble with accents of gold Siena marble and lapis lazuli, the surround was a triumph of Adam classicism. The price, $6,000, was also a triumph. Thus gratified, they continued their shopping at a more leisurely pace. Before taking off for America, they had added to their cache a wood Victorian armchair and a pair of eighteenth-century engraved brass locks. The final tally: considerably less than the Adam surround alone had cost back in New York.



Because of differences in climate and central heating, the marquetry on the tabletop (right) buckled a couple of months after the piece arrived in New York. Says Currie, "We had anticipated the problem; it was easily repaired." The marble fireplace surround (left) fared better.

In addition to the Adam fireplace surround, the London cache included the marquetry table, the Cromwellian chair, and the Biedermeier console. The George II mirror on the mantel was purchased by the clients on a later trip to London.



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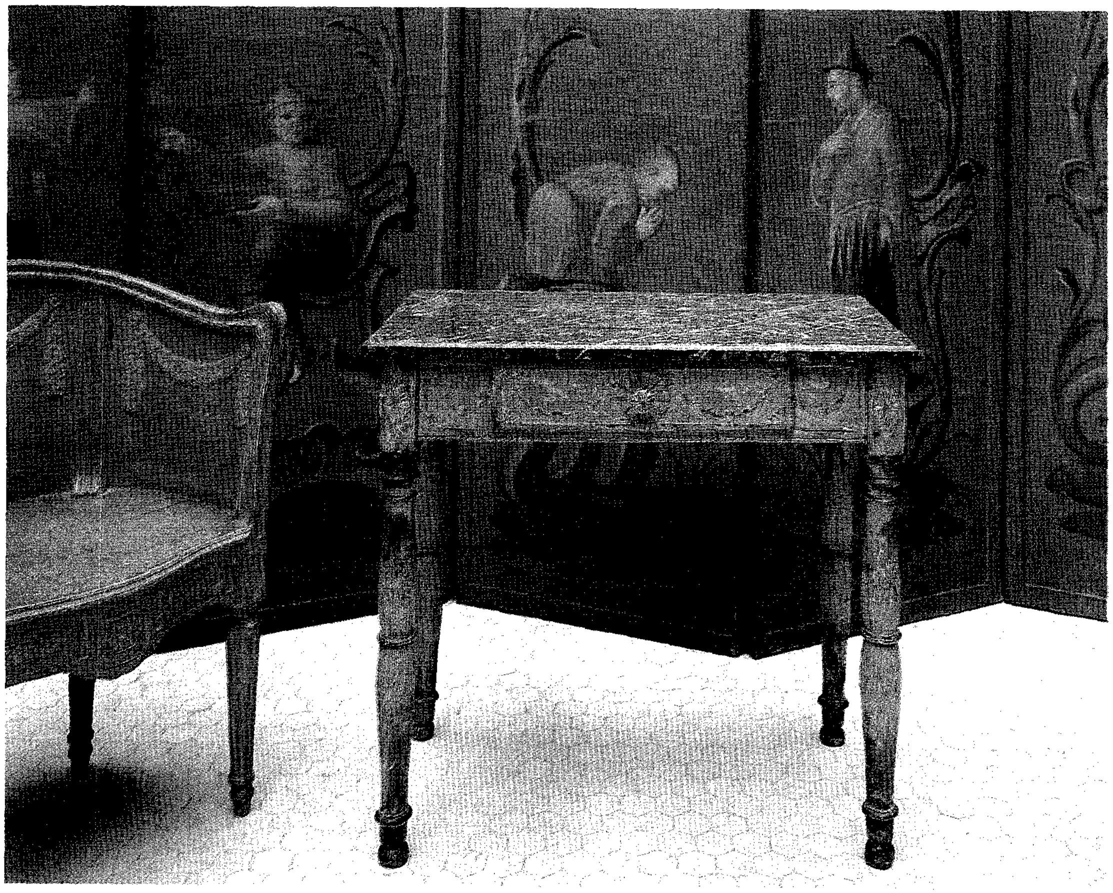
SOMETHING OF VALUE

One really good piece of furniture can uplift an entire decorating scheme. But shopping for a paradigm of quality and value can be troubling: As the following shoppers notebook illustrates, quality and value are slippery beasts. The notebook is based on the premise that you have put aside $5,000 for an important piece for the foyer. Each candidate comes from a different type of resource, and each represents a vastly different view of what constitutes good value.



CELEBRATED ANTIQUAIRE

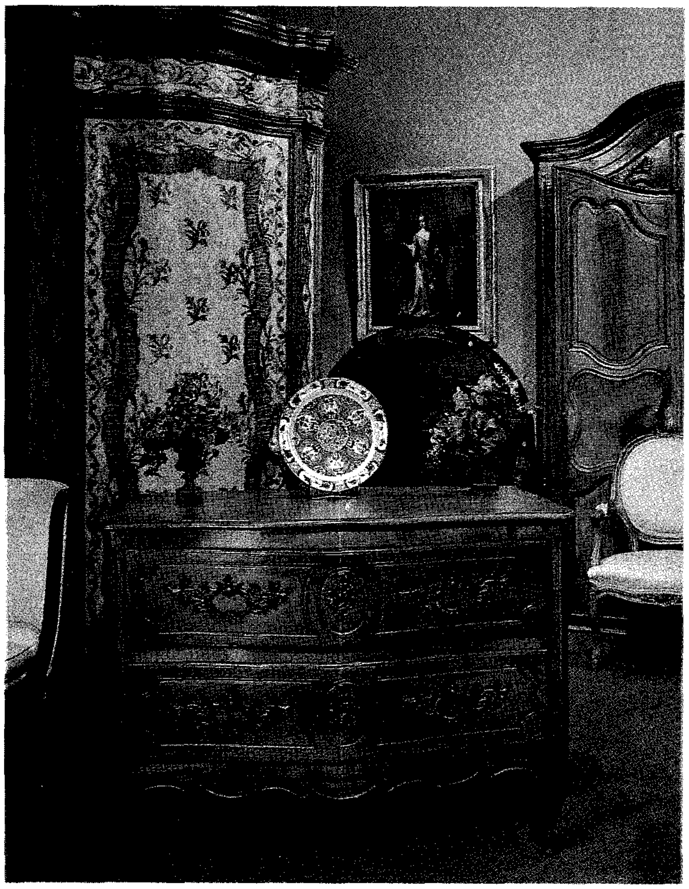
Frederick P. Victoria and Son
154 East 55th Street

Painted-and-carved Directoire table

$5,750

The Directoire period was brief—1790 to 1799—so its artifacts are quite rare. This piece is small but choice—typically Frederick Victoria, even if a bit more reticent than its usual fare. Nothing here but the *crème de la crème*. You're paying, in part, for Tony Victoria's discerning eye and his reputation for integrity.

Photographed by Peter Mauss/ESTO.



OBSCURE ANTIQUAIRE

ALAN LUKS ANTIQUES
825A BROADWAY,
NEAR 12TH STREET

Louis XV provincial walnut commode with serpentine front and shaped, paneled sides

$4,500

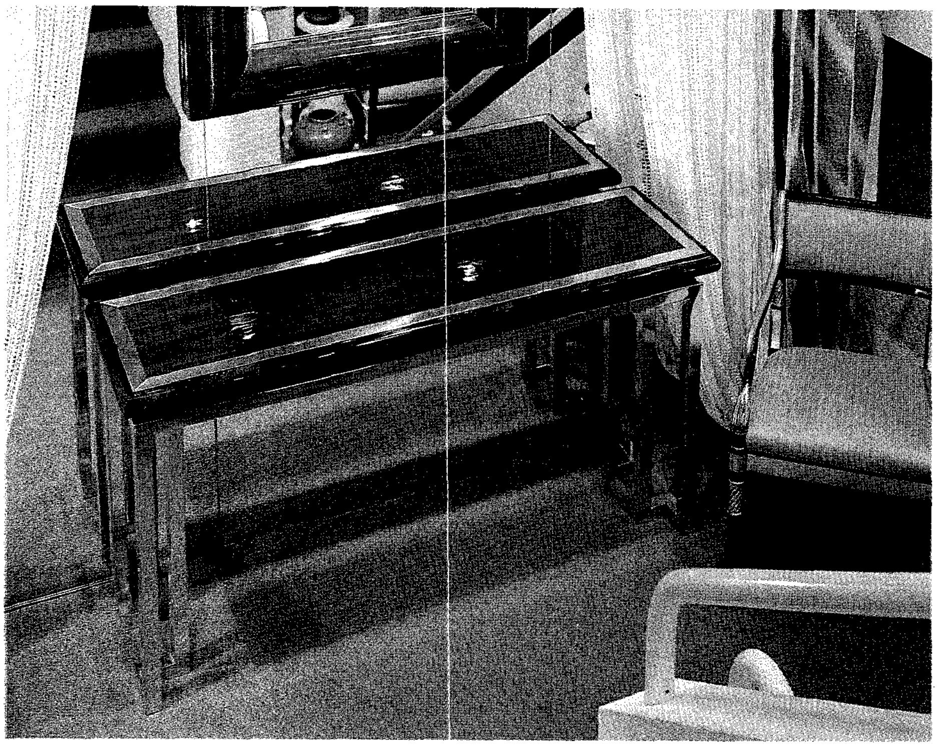
Who can quarrel with eighteenth-century French at this price? So what if the legs have been spliced a bit clumsily, the hardware is not original, and some of the top has been replaced? It may not be Frederick Victoria quality, but the same piece would sell for two or three times the price at a flashier shop.

DECORATORS' TOP-NOTCH RESOURCE

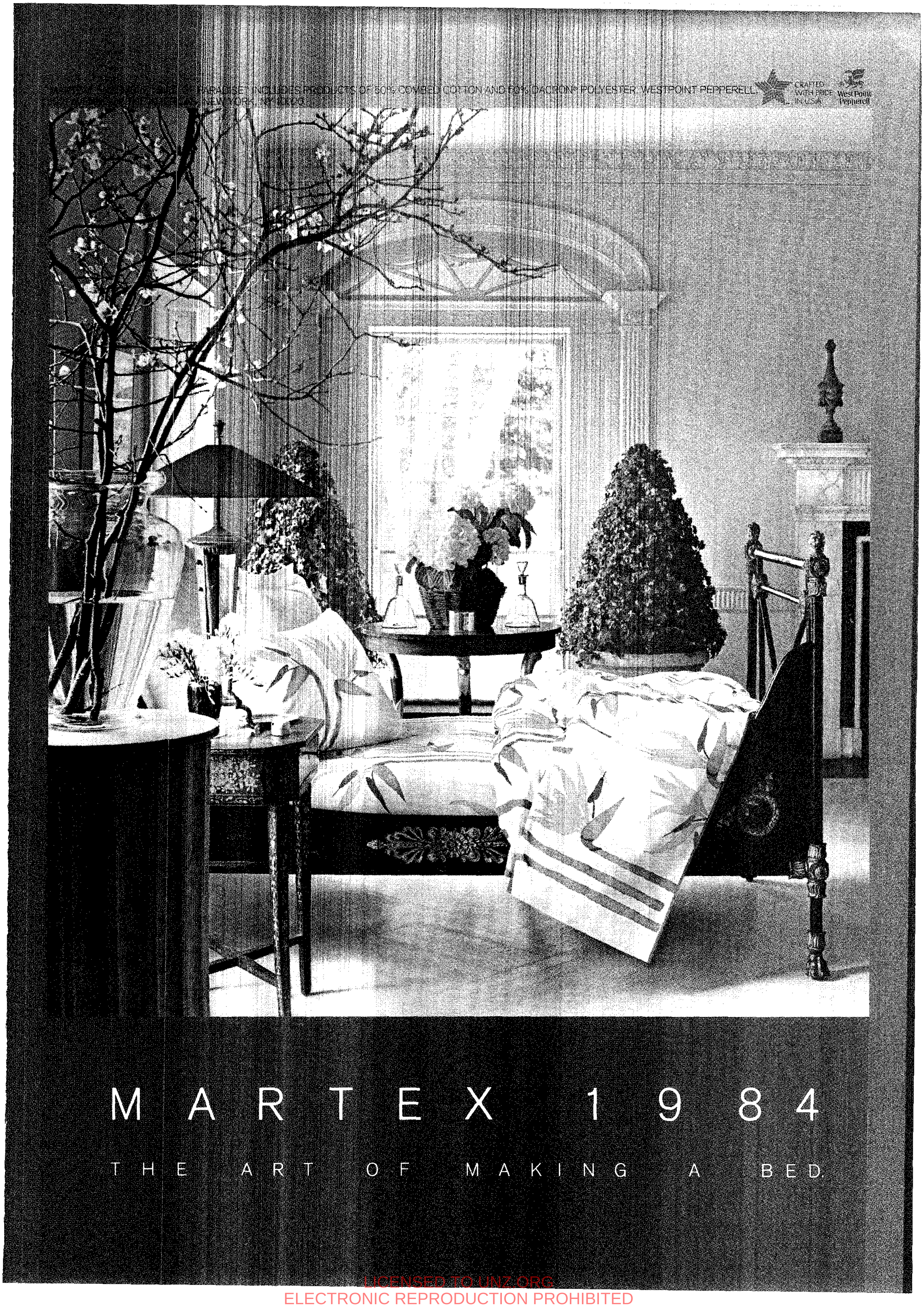
LCS
1059 THIRD AVENUE,
NEAR 63RD STREET

Mahogany-and-brass console designed by Bill Goldsmith 60 inches long

$4,590



This piece falls into the category of Drop Dead Furniture—high-style items designed to impress. For the satisfaction of killing off your guests, you have to wait at least three months for delivery, standard for custom furnishings of this sort. But the proportions can be altered to your specifications.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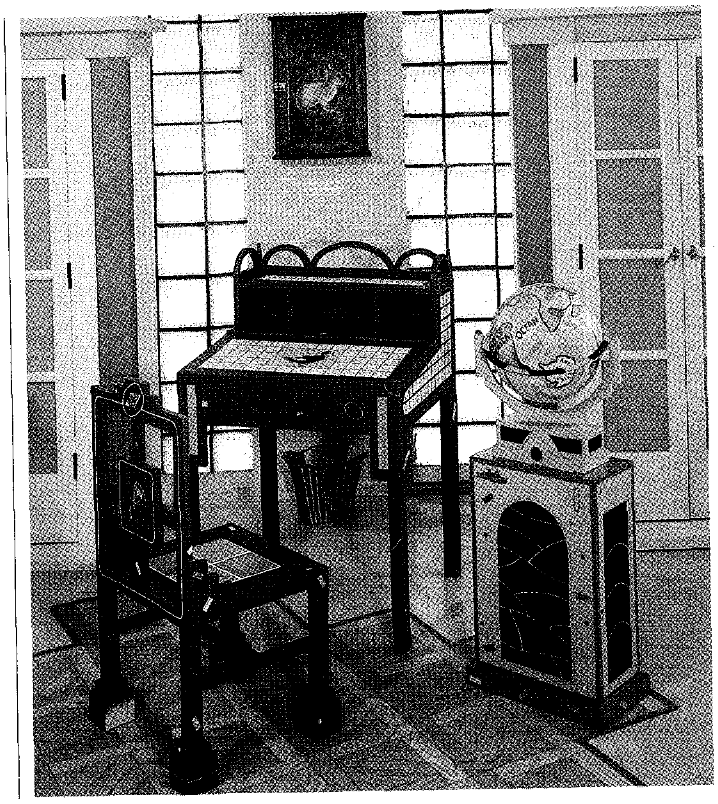

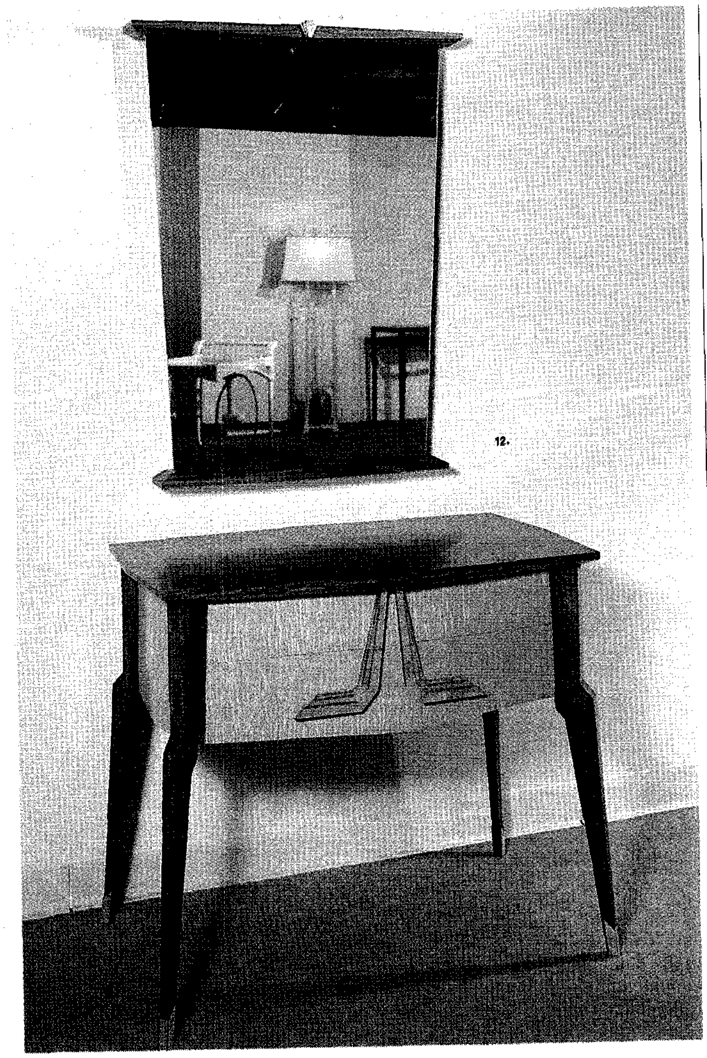

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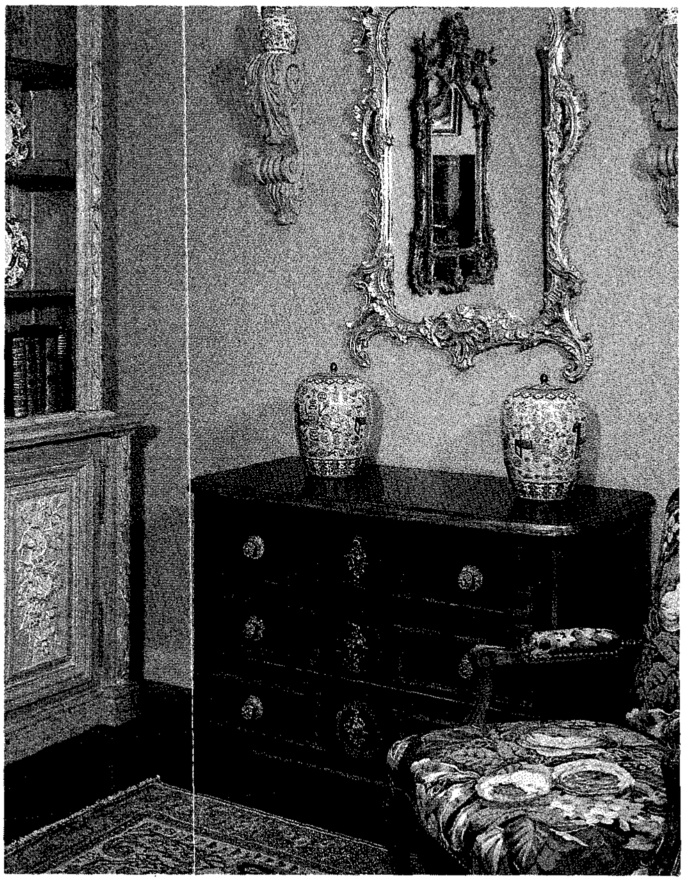

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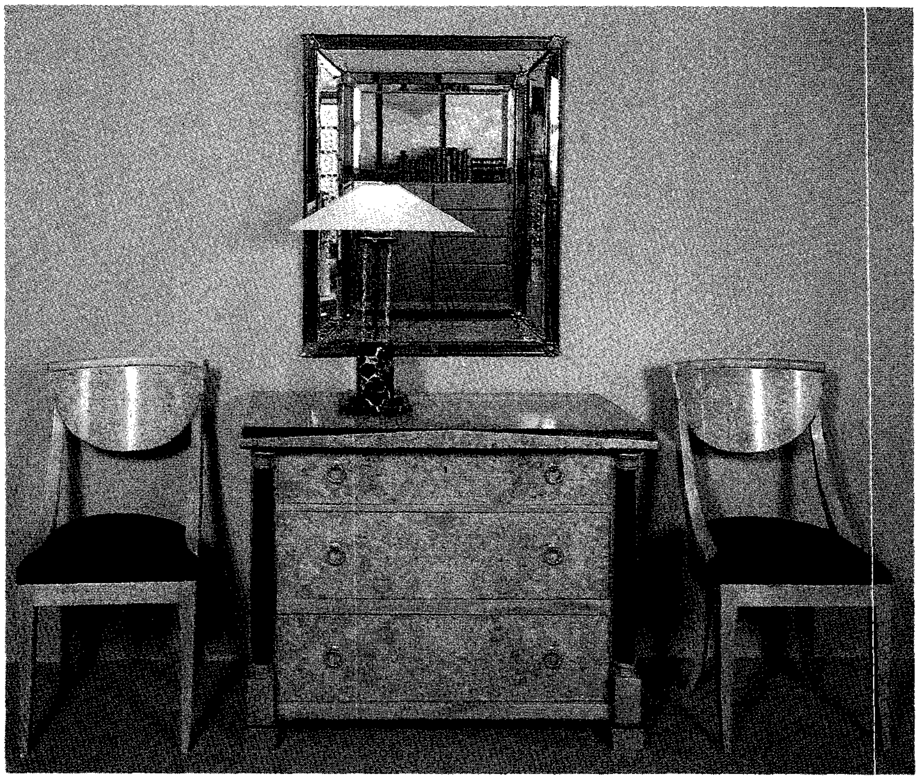

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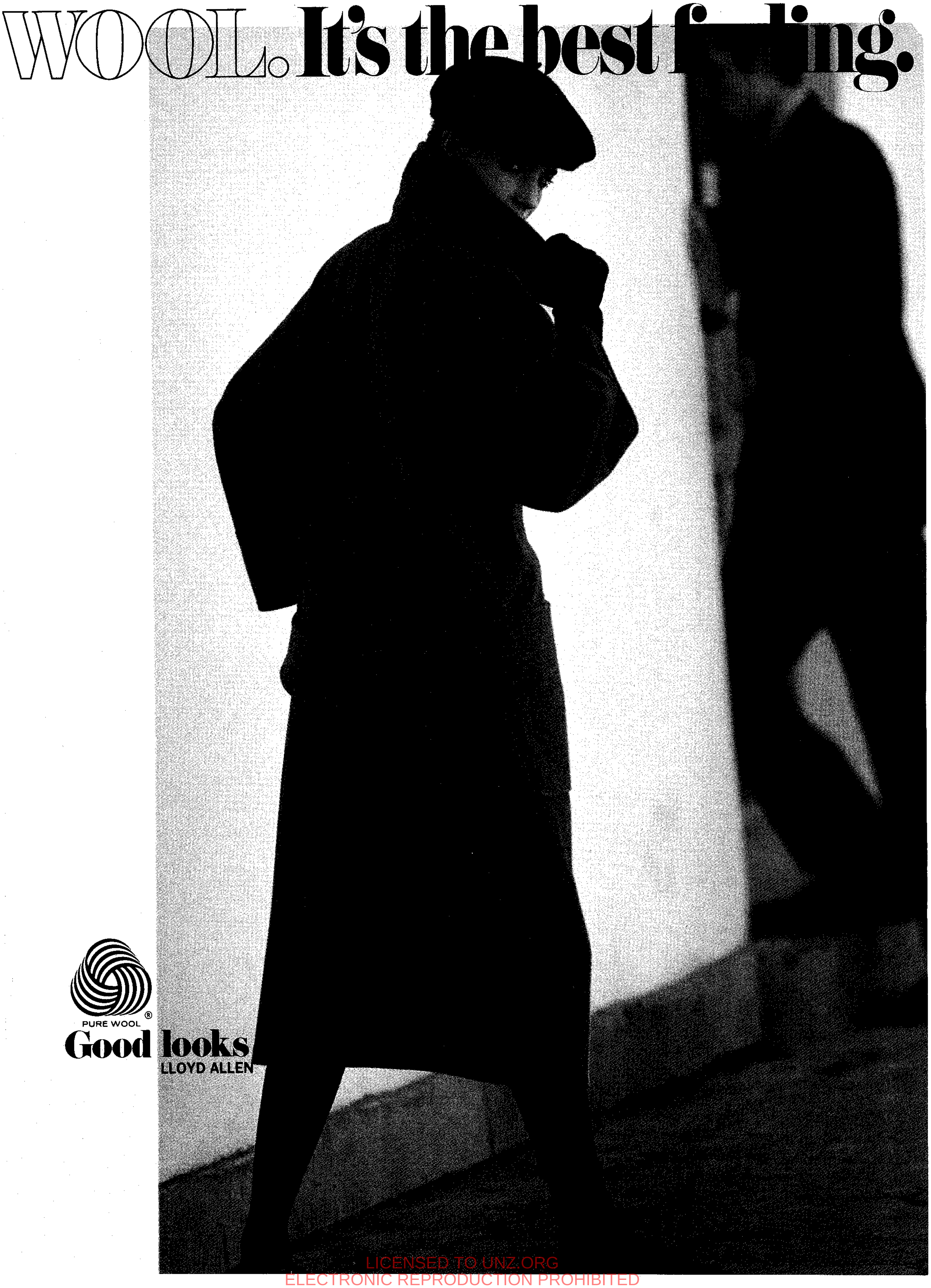
There is no hidden value in department-store furniture: What you see is all you get. But look at what you're getting—less than $5,000 practically buys the store! Bloomingdale's does a fine job with its European-import reproductions. ▬



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TED TURNER

TOO MUCH, TOO SOON?

LOSSES SHAKE HIS CABLE EMPIRE • BY DESMOND SMITH

NOT LONG AGO, TED TURNER appeared in Washington before the National Conservative Foundation and, in a rousing speech, vowed to carry on his fight to take over one of the Big Three networks. "Those networks need to be gotten in the hands of people who care about this country," said the king of cable. "If we survive as a nation," he added, "we'll look back at this time in history and say we were lucky to make it when we were misusing our communications system so terribly."

In recent weeks, however, Turner's own communications system has come under critical scrutiny—not from the left or right, but from industry analysts. By any financial measure, his broadcasting empire is in serious shape. "It's a pretty crazy company," said Bonnie Cook, a financial analyst with J. C. Bradford & Company in Nashville, and a specialist on Turner. "In fact, they have a deficit net worth." Cook added, "I like the company, but it is a *risk* investment."

That much is certain. The Turner Broadcasting System is buried in debt. Though the flagship of the system, "superstation" WTBS in Atlanta, makes more money than any TV station in the country, the other principal pieces of Turner Broadcasting—Cable News Network, CNN Headline News, the Atlanta Braves baseball team, and the Atlanta Hawks basketball team—are gobbling up the profits. The company as a whole had revenues of $225 million last year, but made only $7 million in net income. A consortium of banks headed by New York's Manufacturers Hanover has recently extended Turner's line of credit to $190 million—$130 million of which is going to pay long-term debt. Next year, Turner will have to pay nearly $26-million in interest. Still, Cook, for one, thinks Turner Broadcasting can earn its way out of debt—"providing," she said with a sigh, "Ted doesn't come up with another of his wonderful ideas that cost millions and millions of dollars."

Well, that's exactly what he's done. Late last month, Turner Broadcasting announced that it would start a 24-hour music-video channel to compete with MTV, a move that could cost $15 million to $20 million, according to one Turner executive, before the new venture breaks even. "I don't see the economics of it," said Ira Tumpowsky, a vice-president of Young & Rubicam in New York. "Turner is the kind of guy who cannot stand still, and maybe he should."

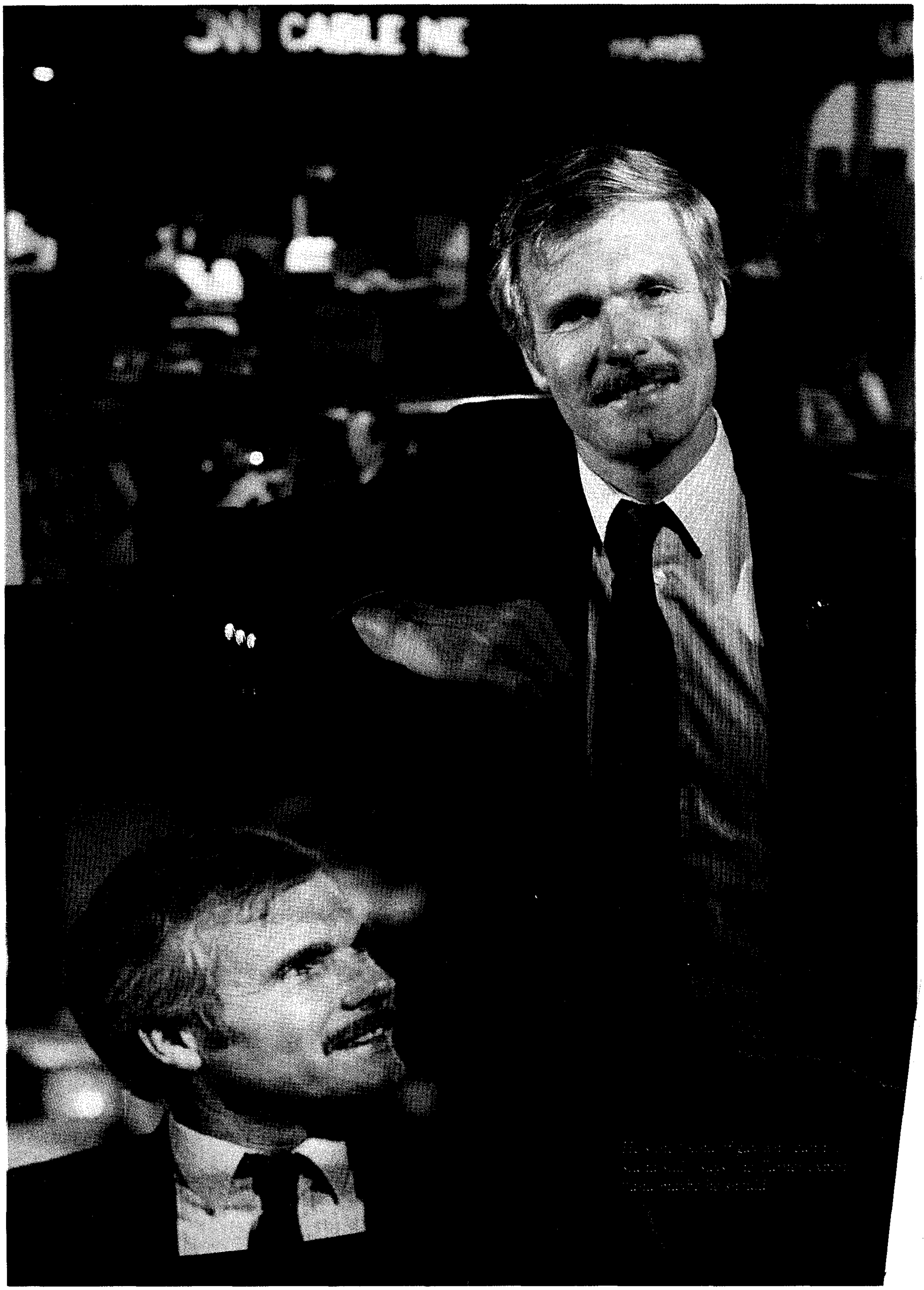
OF COURSE, "WONDERFUL ideas" are what have made Turner, 45, a millionaire many times over. The son of an Atlanta billboard entrepreneur, Turner jumped into broadcasting in 1970 with a $2.5-million investment in Atlanta's Channel 17, a money-losing UHF station. Six years later, he borrowed a basic idea from Home Box Office and bounced his station's signal off a satellite to cable-TV systems around the country. Overnight, his tiny Atlanta outlet was being seen in cable homes from Alaska to Maine. Today, Turner's WTBS, which shows sports, reruns, old movies, and some original programming, reaches 80 percent of the 36 million homes with cable. Last year, WTBS took in $136 million in ad revenues and earned $43.3 million in profits—precisely why the banks keep backing Turner with more credit.

Elsewhere in the empire, the outlook is far gloomier. Much of the red ink is flowing from Turner's two round-the-clock cable news operations: CNN, a full-fledged news network set up four years ago, and the headline news service, on which announcers basically read a few sentences of the top breaking stories. CNN is retailed to cable systems at between 15 and 22 cents per subscriber per month, and systems that buy CNN get the headline service free. Broadcasters who buy the headline service alone pay a fee and split the commercial revenue with Turner.

With more than 4,800 of the nation's 6,200 regular cable systems taking CNN, Turner ought to be earning substantial revenues from all those subscribers. Industry sources say, however, that Turner cut the subscription price to as little as 3 cents a customer to get operators to carry his news.

The real stumbling block for Turner

Photograph by David Burnett/Contact.



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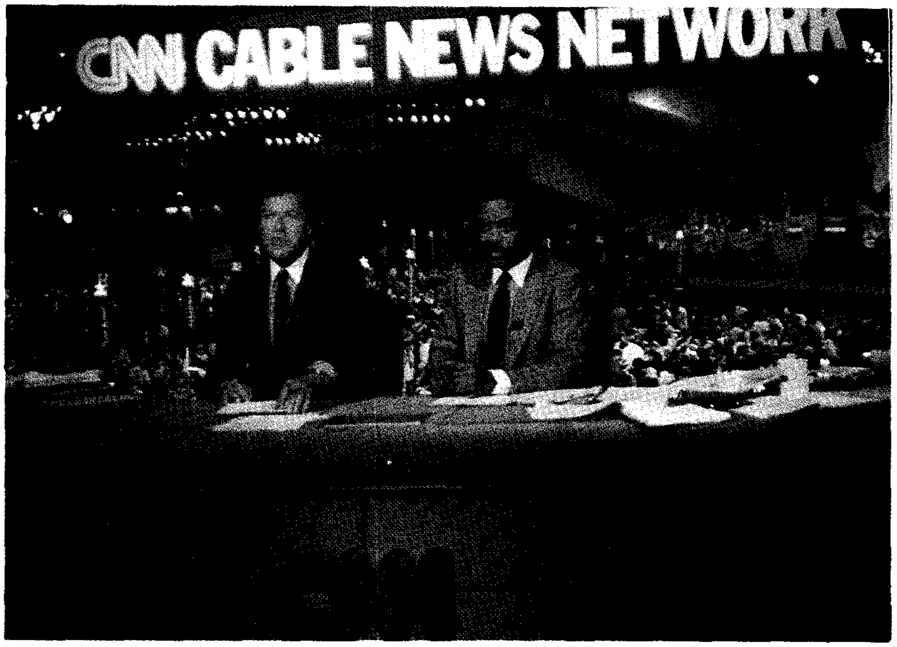
PREDICTABLE: *"It's sad," says Zeke Segal, who was hired to evaluate Turner's Cable News Network. "On CNN, news is not surprising, and news* ought *to be surprising—that's what this business is all about."*

seems to be that too few viewers are interested in 24-hour news. In prime time, when the Big Three networks are each drawing an average of 13 million homes, CNN attracts a scant 250,000. Advertising revenues—$35 million in 1983—don't begin to cover the $95-million annual budget for the two news services. An advertiser can buy a 30-second spot on CNN during prime time for as little as $1,500; the Big Three charge on average between $80,000 and $145,000.

Meanwhile, Turner is facing continuing complaints—from inside and outside CNN—that his news service is editorially adrift. The criticism has mounted since the resignation two years ago of CNN's first president, Reese Schonfeld, a veteran TV news executive who ran CNN on the *Front Page* model.



Ratings boost: *CNN's convention coverage outgunned the Big Three networks.*

A year ago, Zeke Segal, a former Atlanta-bureau chief for CBS News, was hired by CNN to study its operations. "I watched CNN all day, every day," said Segal. "What I saw was not the CNN that Reese Schonfeld put on the air four years ago. Then it crackled with excitement. I wrote in my report that what they had today was programming that was duller than the network news—that it was no longer a reporting operation, but a group of fairly mediocre writers rewriting the wire services, read by unimpressive on-camera talent. The proof I was right was their coverage of the Democratic convention, when they went to a story and stayed with it all day, all night long. The ratings went up."

For CNN, the conventions represented the biggest news-gathering effort the network had ever put together. While ABC, CBS, and NBC limited their coverage to prime time, CNN reported on the conventions from six in the morning to three the next morning. In both San Francisco and Dallas, CNN used five anchors, four floor reporters, and almost 200 people in the convention halls and throughout the cities. The effort apparently paid off, not only with viewers but with critics, who generally found the reporting excellent.

Outside of the convention coverage, however, hardly anyone has had much good to say about CNN's presentation recently. "It's sad," Segal said. "On CNN, news is not surprising, and news *ought* to be surprising—that's what this business is all about."

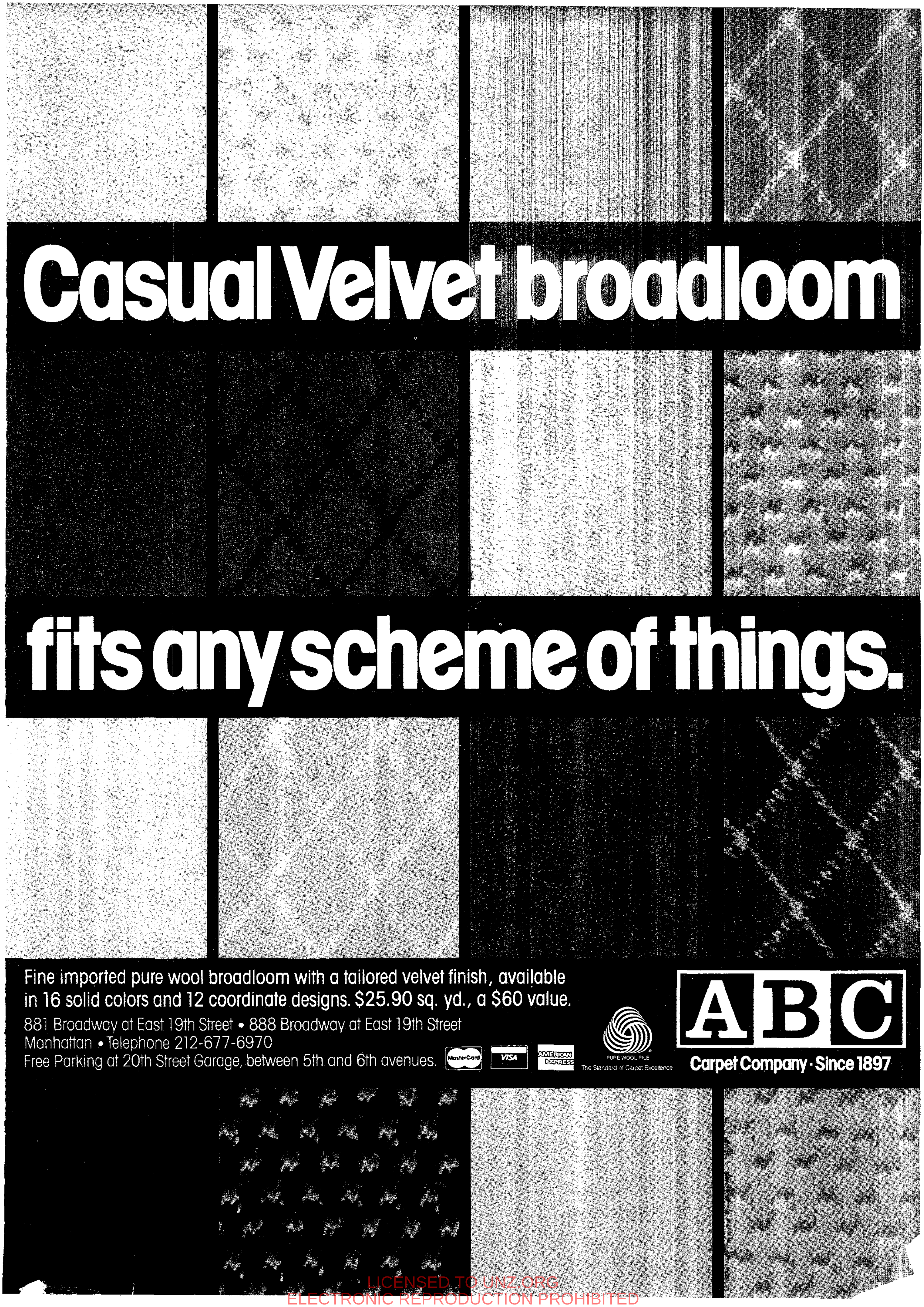
IT'S ALSO A *business*, OF COURSE, and in four years, Turner has poured more than $320 million into his cable news operations, running up millions in losses. The lackluster Braves and Hawks—though they provide programming for WTBS—are chronic money losers, too. Confronted with these kinds of operating results, Ted Turner has refocused his energies on his one profit center, the superstation.

Even there, the news isn't all good. While the nationwide cable audience has been growing, ratings for WTBS have remained static. Today, cable-system owners can choose among four superstations, plus dozens of services that offer everything from round-the-clock rock music to full-time programming of sports, movies, health news, financial reporting, and religious features.

Costs are starting to conspire against Turner also. Last year, a federal court upheld a steep rise in the copyright royalty fees that cable systems have to pay, mainly to Hollywood producers, for the programs they carry. So far, WTBS has lost 300,000 homes as cable systems have cut off the station rather than pay copyright fees that in some instances have risen by 1,400 percent. Gill Cable, a big cable system in San Jose, California, wanted to drop WTBS but keep CNN. When Turner said no, Gill went to court, claiming Turner Broadcasting was violating the antitrust laws. The case is pending. "Let's say Turner's image in the cable industry is not what it once was," said Robert Hosfeldt, Gill Cable's general manager. "I think his halo has tilted a bit."

Of course, local TV stations have always disliked Turner. His superstation, they complain, takes income out of their pockets. Indeed, one station owner took Turner to court in a copyright-infringement challenge that strikes at WTBS's method of sending programming nationwide. Stanley Hubbard, head of Hubbard Broadcasting in St. Paul, argued that by sending in reruns of, say, *I Dream of Jeannie* via satellite Turner was poaching on the exclusive rights to those reruns held by the local broadcasters. Turner won the case last month in federal district court in St. Paul, arguing that the copyright laws have been expanded to accommodate new technologies. But Hubbard plans to appeal. As long as the case lingers in the courts, an air of uncertainty will hang over the superstation.

While Turner has been playing hardball and losing friends in the cable industry, Hollywood's movie companies and program syndicators have been equally rough on him, demanding huge price hikes for their shows. At the same time, many of the former sources of programming for Turner are drying up. Increasingly, film and television production companies are setting up joint ventures with cable networks—for example, Columbia Pictures with CBS and Home Box Office, and Paramount Pictures with Showtime. And earlier this



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BIG AMBITIONS: *Last year, Turner says, he tried to take over CBS "on a friendly basis," but was rebuffed "because I would have too much say in the corporation." Now he's turning his attention to ABC.*

year, ABC bought ESPN, the sports cable network that Turner himself had tried to acquire.

In pursuit of the kinds of programming that would attract bigger audiences, Turner has been pouring millions into sports deals, in some instances bidding four times the offer on the negotiating table. A current industry joke says that the call letters for Turner's station stand for "Where the Bidding Starts." He bid $60 million for cable rights for three years to the United States Football League, an offer that forced rival ESPN to bid $70 million to retain the package it bought two years ago for $11 million. For $20 million, Turner bought the cable rights for two years to the National Basketball Association. And he paid an undisclosed amount for this year's cable rights to the Southeastern Football Conference.

"We're going after everything—basketball, baseball, football, auto racing, wrestling, which is tremendously popular," said Robert Wussler, WTBS's president. "You name it, we want it." The approach is hardly designed to win back friends.

"There is no doubt we admire Ted in this industry," said Ed Allen, chairman of the National Cable Television Association, "but he has to realize, like we do, that there is no such thing as a free lunch. Someone has to pay for his crazy bidding. He just drives the prices up for ESPN, for the USA Network, and in the end, he forces the cable industry to pay more and more for programming. It's money we can't pass on to the customers."

THOUGH TURNER HAS squeezed out of some tight places in the past, the solutions he's talking about now have been received coolly in the marketplace, and his bankers aren't likely to be patient. Trading activity in Turner Broadcasting stock—Turner himself owns 87 percent of the 20 million shares—has increased recently, but volume was only 23,554 shares in August. Last week, the stock was selling at about $25 a share on the over-the-counter market. Rumors of a $50-million stock flotation by First Boston and Prudential-Bache were recently denied in a terse press release from Turner's Atlanta headquarters.

Still, Turner is not without ideas—and a sense of timing. He first raised the possibility of starting a music-video channel the day before MTV Networks, Inc., issued 5.1 million shares of stock in its first public offering. Wall Street analysts estimate that Turner's surprise announcement may have cost MTV more than $11 million. Turner didn't improve relations with MTV by telling a group of cable operators at a New York cocktail party that one of MTV's parent companies—Warner Communications—is "sleazy." The remark quickly found its way into news stories.

Turner's video channel would try to compete with MTV by offering a broader range of music—not only rock but country, pop, dance, and rhythm and blues. The channel, to be based in Los Angeles, is expected to debut at the end of October, but it has already touched off a countermove by MTV—a plan to start a second music channel aimed at older viewers. For both Turner and MTV, the question now is whether there's a big enough market to support three music-video channels.

Meanwhile, Turner is pursuing his more grandiose ambition—his avowed effort to take over a network. His financial reasoning makes sense. "If you add all the advertising dollars spent on national television coverage, the traditional networks garner 96 percent of those dollars, and yet only possess 90 percent of the viewing audience," said Greg Blaine of Foote, Cone & Belding in Chicago. "Commercial cable, by contrast, has 10 percent of the national audience but only 4 percent of the advertising dollars."

In his speech before the National Conservative Foundation, Turner admitted that he had tried to take over CBS "on a friendly basis" last year, but "they turned me down because I would have too much say in the corporation." Now he's turned his attention to ABC, according to sources inside Turner Broadcasting. Could he pull it off? ABC's formidable success at the Los Angeles Olympics and its record earnings in the second quarter of this year seem to provide stockholders with grounds to be satisfied with the network's management. Yet criticism of ABC's top officers is mounting. In particular, there is grumbling that management has taken a number of missteps in trying to position ABC for the world of future TV. After reportedly pouring over $330 million into new technologies, ABC Video Enterprises—home of the network's cable operations and video ventures—has so far run up more than $110 million in losses. Cable has been a particular problem. The network's biggest tumble came with the Satellite News Channel, a 24-hour news network that was a joint venture with Westinghouse. After taking an estimated $60-million loss, ABC and Westinghouse gave up the project last fall, selling SNC to Turner for $25 million.

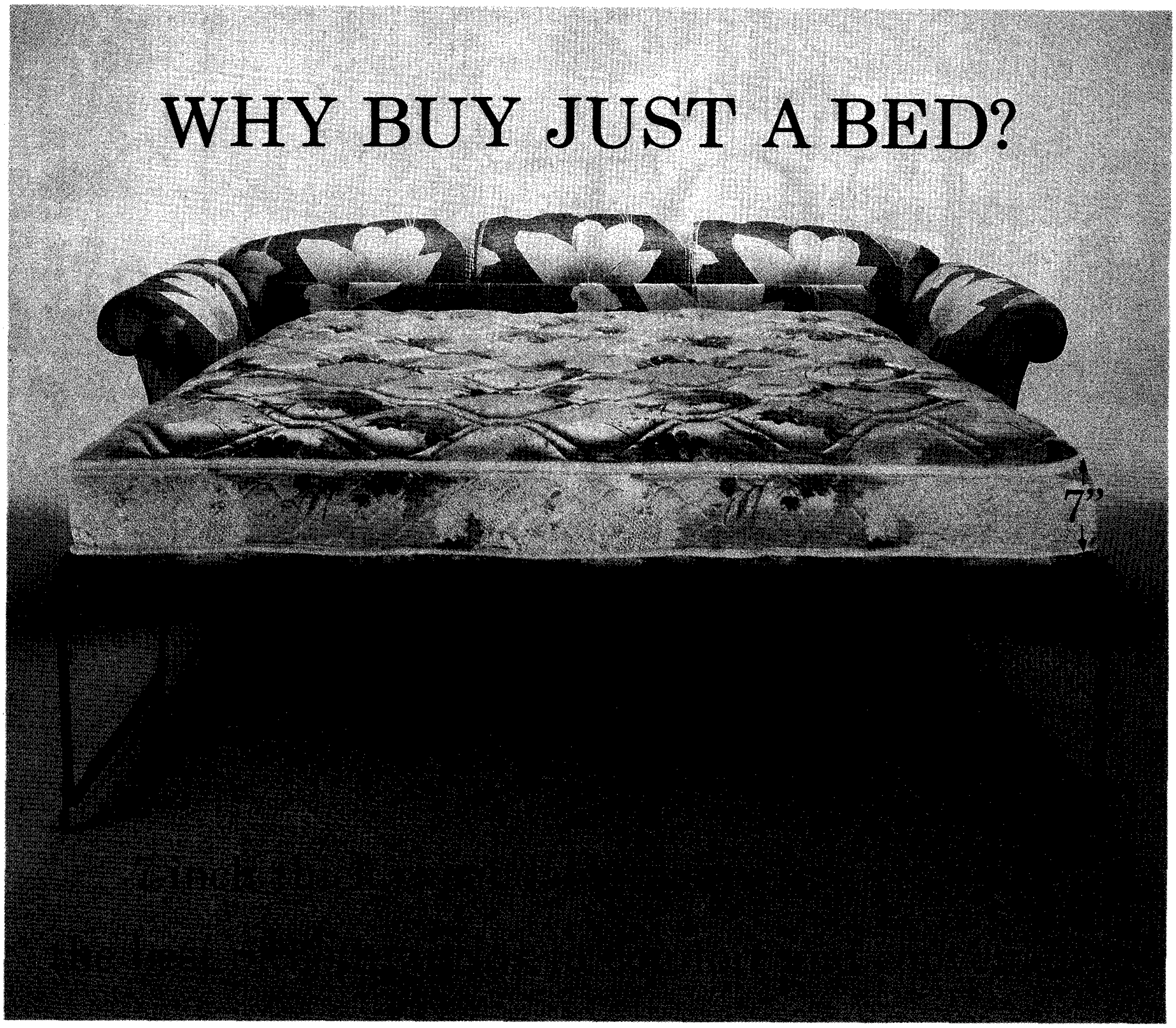
MANY FINANCIAL ANALYSTS agree that an ABC takeover, while difficult, would not be impossible. Indeed, rumors linking various companies with a takeover attempt have been circulating on Wall Street for weeks. Earlier this month, Jefferies & Company, a Los Angeles broker, announced that it had been buying up shares of ABC, but a Jefferies spokesman wouldn't say how many had been purchased or who the buyer was. ABC's assets are estimated to be worth around $4 billion; it has 29 million shares outstanding, 74 percent of them held by institutions. Under the law, Turner could acquire up to 5 percent of the company without being required to report the transaction. With the stock selling last week at about $72 a share, a 5 percent purchase would cost Turner about $105-million.

Could Turner raise that kind of money? Close associates point out that he is on friendly terms with such Texas wheeler-dealers as the Bass brothers and Nelson Bunker Hunt. "I believe Ted Turner is going to do extraordinary things," said William Lendman of Lendman Capital Associates, an Atlanta investment firm. "At the same time, I don't think he is the kind of person conventional financial people are too comfortable with."

A network takeover would involve proceedings before the Federal Communications Commission and possible congressional hearings as well. "Turner's fitness to hold the network-station licenses would bring up all kinds of questions about his personal as well as his business affairs," said one ex-Turner employee. "I'm not sure Ted wants that kind of scrutiny."

Nevertheless, Ted Turner, the man who put together a cable empire on nerve and good ideas, seems to be facing a fundamental choice: Either come up with one more spectacular move, or risk a showdown with nervous bankers over control of his kingdom. ■

WHY BUY JUST A BED?



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WHAT'S HOT WHAT'S NOT

THE YOUNG AND THE LISTLESS

BY GAEL GREENE

“THE WHOLE OF NATURE . . . IS A CONJUGATION of the verb *to eat*,” wrote the Anglican prelate William Ralph Inge. And nowhere is the verb so passionately conjugated as in the Emerald City on the Hudson, where the victors in the competition to engage our appetites drive Rolls-Royces and the losers surrender, dreams dashed, and go back to waiting tables for someone else.

GHOSTS OF FEEDERY schemes that flared and flickered and sputtered out in the narrow duplex at 154 East 79th Street may dance in the house's mesquite fumes. But none was launched with the cuisinary chromosomes and pedigree of **Jams.** J-A-M for Jonathan-and-Melvyn. At the grill is Jonathan Waxman, at 33 an elder statesman of the new California cooking, a translation of France's nouvelle cuisine that he and Michael McCarty nurtured and ripened at Michael's in Santa Monica. The proper grown-up English schoolboy at the door is Melvyn Master, whose nose has led him through a career in wine to this bold venture.

Jams opened noisily. Highly touted. A Best Bet. Not an acoustic tile anywhere. Those gastronomic virtuosos who can divine the scent of success even before Con Ed hooks up the gas were huddled at Jams' tables from day one, screaming to be heard above their own din, delighting in the exquisite salads and mesquite-infused flesh of fish and bird . . . choking in the runaway smoke of the grill. They toted their own wines and barely murmured—much less cried *ouch!*—at the greedy tab.

In those first days, the kitchen had its fits and starts, and the staff were so full of themselves and their triumphs that they could be rude or flip, even a bit arrogant. The less starry-eyed and those less amply endowed with free-flowing loot grumbled. “Minimal and minuscule” was the plaint. With what Jams calls “first courses” likely to run as high as $14, “main courses” mostly $22 to $25, and desserts at $6.50, modest nubbins of fish or a child's portion of bird on giant plates (the same costly crockery that frames the mythic minimalism of the great Swiss chef Fredy Girardet) can seem rather stingy. And now, with the bar licensed to pour and the excellent wine list one would expect from a host with Master's connections, it's not easy to escape Jams without spending $125 or more for a complete dinner for two—three courses, a modest wine, coffee, tax, and tip.

It's certainly not plush you're paying for. A kind and generous friend tells me this is “California relaxed elegance.” To me, it looks rather tentative, undone, the exposed kitchen its only dramatic statement, though borrowed canvases and tailored blinds have brought it together. Now, happily, acoustic panels have blurred the noise to a modish decibel level (still intense, but you no longer have to shout). And $22,000 worth of brand-new black pipe carries the smoke up, up, and away.

These days, the serving crew (men and women alike), in preppy cords or khakis, shirts, and ties, navigate with grace and enthusiasm and competence. And those pricey California salads from the daily-changing menu can be sublime. Delicate medallions of lobster shine in a buttery glaze with niblets of corn, all on a toss of precious greens (in-

Photographed by Ted Hardin.

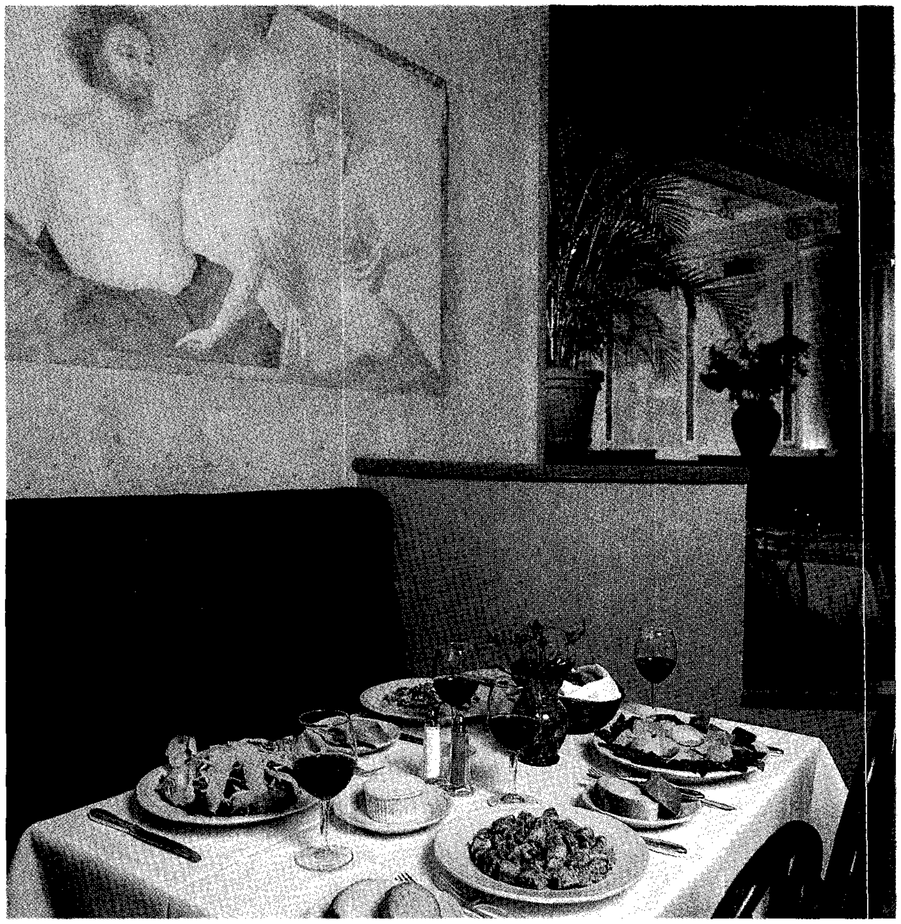
Jams today: *Exquisite salads and mesquite-infused fish and fowl are the fare at this California-style grill.*

cluding an odd herb Jonathan identifies as purslane). Velvet nuggets of American foie gras are a sweet foil to the pungency of bitter greens or fried dandelions. The inevitable goat cheese is a sensuous melt in a nest of field greens, chives, and chive flowers. Shiitake and oyster mushrooms are matched with pine nuts and Smithfield ham. And discerning mouths catch the taste of balsamic or sherry vinegar, rich nut oils, and the tang of the olives' first pressing. A crisp grilled chicken thigh oozes fresh goat cheese, deliciously flavoring still more field greens and a quickly sautéed squash blossom. Oil-and-chervil-scented lamb, rare and warm, sits on a thin cake of crisped potatoes, with a flourish of radicchio. There is tender homemade pasta swirled with goat cheese and asparagus or studded with scallops and golden caviar in a Chardonnay cream sauce. Any two of these starters could become dinner for a calorie counter or penny-pincher.

There are still disappointments: The edge of the swordfish is too toughened on the grill. At times, the munchkin vegetables—baby beets and miniature turnips, slender unpeeled carrots, prepubescent squash—are cooked a jot too little for my taste. The entrecote, an undistinguished cut of beef, is so scant that one might describe the dish as French fries with a small side order of steak. But the fries are truly splendid. And timid eaters can relax in the knowledge that not every dish on the chic eating circuit requires goat cheese or radicchio. The mystique of the free-range chicken escapes me. Here the bird is small. It may be tough. All I see is the price ($20). Entrées—lamb, pigeon, veal saddle, quail, pompano, red snapper—are most often grilled, most often delicious, simply sauced, perhaps with orange butter, vinaigrette, or lime-and-cilantro-perfumed oil.

Pastry man James Brinkley whips out more than a dozen tarts and cakes each day. Too lazy or greedy to narrow the choice? A tasting sampler—slivers of six or so goodies—is one solution. It's supposedly $6.50 per person, but two of us were charged $12 once and $20 a second time. Some of the cakes are overly fussy, though the lemon-mousse confection is tangy and good. There are splendid fruit tarts and several variations in chocolate. But the ethereal high is Jams' version of

LIGHTNING STRIKES: *The beautiful-teeth crowd discovered it first, but if you're careful and lucky and don't get dizzy at stratospheric prices, you should be able to eat well at La Colonna.*



First days of Pompeii: *Wit and money transformed yet another warehouse into La Colonna.*

crème brûlée in pastry, a voluptuous cream under a crackling sugar glaze with a gingery after-kick.

Jams, 154 East 79th Street (772-6800), is open for lunch Tuesday through Friday noon to 2:15 p.m., and for dinner Monday through Saturday 6 to 11:15 p.m. American Express (A.E.).

WHAT A GIGGLE IT IS, the lightning strike of success in Manhattan. To walk into a vast box of a room about as big as a high-school gym and see almost everyone you ever read about in *People* magazine, and maybe even everyone you know (if you've been in *People* magazine). That's how it was at **La Colonna** when our "Fast Track" tracked it (March 12, 1984). The beautiful-teeth crowd had found it. Overnight, the jet-set whatnots and chroniclers of ephemera were settled into what was once just another downtown warehouse inventively transformed—by wit and money—into the ruins of Pompeii seen through rose-colored glasses. Noisy? Yes. Cleverly so, just the cacophony level this crowd needs to know it's in the right place. Less clever are the banquettes that divide the room; unless you lurch upward and stare, they block your view of Lee Radziwill, Mick Jagger, and Mr. Chow, and the ripples of rich Greeks.

It was not very noisy this summer. Maybe a mass exodus to Saint-Tropez and the Hamptons had swept La Colonna's fans to sea, or—worse—perhaps fickle hearts had them drifting to the next lightning strike. Fall will tell. Meanwhile, the kitchen has steadied. If you're careful and lucky and don't get dizzy at these stratospheric prices, you can eat well at La Colonna. You'll probably drop $100 for a complete meal for two, and it's easy to spend more (appetizers are $5 to $11, pastas $10 to $14, entrées up to $16, sweets $4 to $6), especially if you ask for "half an order of risotto," are told that the chef "only likes to do risotto for two," and find yourself eating two full orders at $28. Friends tell me they like the pastas here. I find them pallid, unthrilling, even tough, except for one evening's special, tagliarini with duck. For me, green gnocchi with Gorgonzola is a treat, but these doughy little thimbles of potato and farina are not to everyone's taste.

There's nothing seriously wrong with the carpaccio (I find it tasteless, and it's so thin it's sheer), but an unlisted appetizer of crisply al dente vegetables in rich olive oil is infinitely more exciting. And the insalata trentina brings nicely dressed radicchio with celery under a salty roof of Parmesan shards—powerful and delicious. One insalata, the vegetables, and the risotto (one portion or two) could make a duo of epicures quite happy. And with a $15 Chianti Classico Nozzole and a couple of espressos, you'll beat the bank here.

One evening, the special, stinco di vitello, proves to be slices of veal so tough, gristly, and fatty I never get the courage to try it again. But when I ask for fish "undercooked," it arrives that way, definitely edible (though once, the red snapper is a bit over the hill). Calf's liver won't be rare (it's cut too thin), but it's tender and tasty, though the polenta with it has no character at all. And what do they do to rice in La Colonna's kitchen? Rewarm it in oil?

Some people can't resist tiramisù, a creamy custard of mascarpone with ladyfingers dusted with cocoa and doused with rum. But do resist the pastries, unless you like fruit sticky and pastry primitive. The ice cream is by Sedutto, and it's fine.

New this fall is a midnight-to-3 A.M. supper menu—pizza, pasta, and frittata—all dishes $10.

La Colonna, 17 West 19th Street (206-8660), is open for lunch Monday through Friday noon to 3 p.m., and for dinner daily 6:30 p.m. to midnight (supper, midnight to 3 a.m.). A.E., Diners Club (D.C.), MasterCard (M.C.), Visa (V.).

A BETTER CUISINARY ANTHROPOLOGIST than I could tell you precisely how many long-lived French bistros lurk within blocks of **Jean Lafitte** on West 58th Street a few doors east of Sixth Avenue. They, like Jean Lafitte, serve homey bourgeois cooking with scattered nouvelliste notions. Even the old-fashioned French waiters will seem predictable and familiar. And yet Jean

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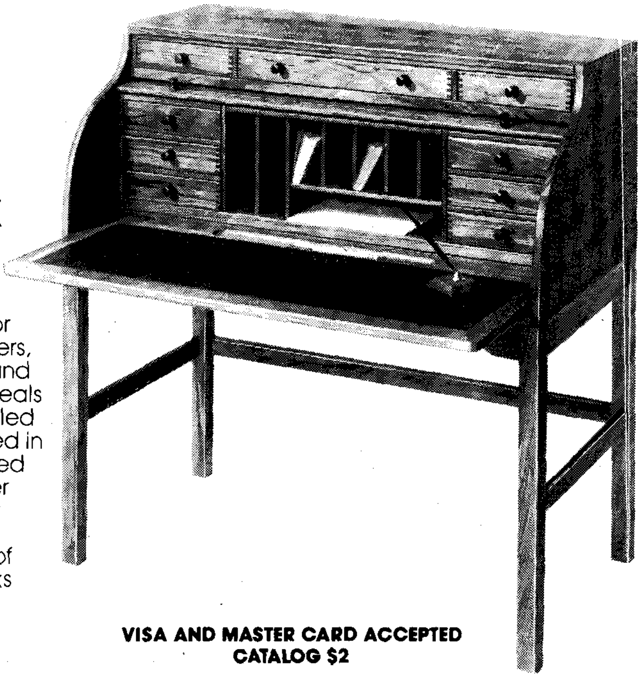

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Lafitte, an outpost of the Demarchelier empire, has an extra energy, a special freshness. And the neighborhood has definitely embraced it. I have a friend, a recent expatriate from Paris, who lunches there daily. He feels at home. At night, the mirrored walls reflect Manhattan's odd couples and pilgrims from Central Park South and possibly a table of women in costumes that suggest mischief or perhaps a snack stop before dancing at Club A. If the wood paneling and Art Nouveau accents remind you of La Goulue or La Gauloise, you may notice that Jean Lafitte is not so stylish, the lighting less than kind to your eyes.

But the bistro fare can be pleasing: tangy herring with zesty potato salad; a splendid cold beef salad (its only flaw a too acidic dressing); sweet, shiny gravlax; and, at lunch, a magnificent chef's salad with chicken, avocado, endive, radicchio.

Steak tartare is tasty, too, as is chicken simply roasted off the bone with thyme and rosemary (though I would prefer it less well cooked). Scallops marinated in coriander-scented vinegar or poached with lobster sauce, and an evening's special cod, crushed and broiled on a bed of tomato, are good to eat, but the boeuf Jean Lafitte, boiled short ribs served with boiled vegetables and horseradish and mustard sauce, is sublime.

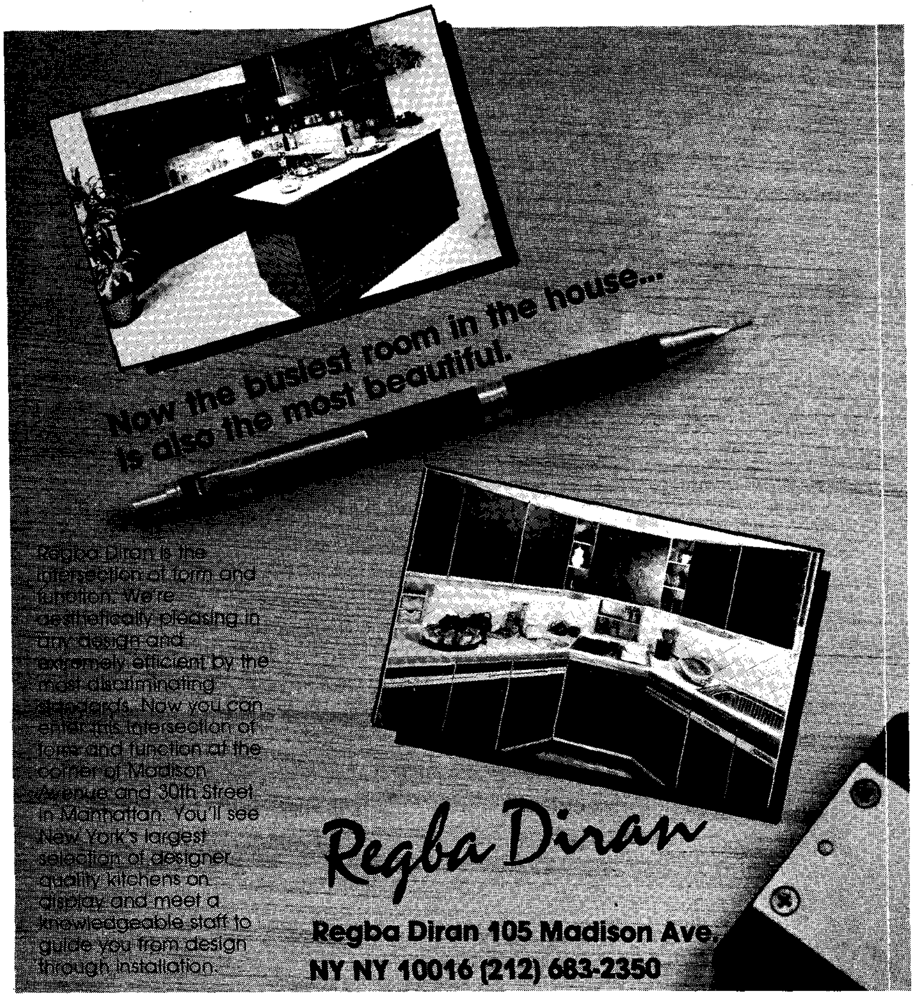
There are no sweet triumphs at the end, just a good-enough hazelnut parfait, a clumsy fruit tart, a very sweet white-chocolate mousse, and sorbet that may be very icy. With appetizers at $3.75 to $12.50, entrées $12.50 to $19.50, and desserts $4.50 and up, a complete dinner for two might run $80 or more.

Perhaps it would be wise if Jean Lafitte dropped the nouvelliste touches and went with its strength—fresh, honest bistro cooking—and found a nice French grandmother to do its desserts. But perhaps great desserts don't really matter. The neighbors seem to like the food just the way it is.

Jean Lafitte, 68 West 58th Street (751-2323), is open for lunch Monday through Friday noon to 3 p.m., and for dinner daily 6 p.m. to 12:30 a.m. A.E., Carte Blanche (C.B.), D.C., M.C., V.

THERE'S NO MISTAKING WHAT Allan Stillman had in mind when he spent more than $1 million transforming the old site of Thursday's, with its suspended disco balcony, into the **Manhattan Ocean Club.** He was spinning Manhattan's ultimate fish story, aiming for an elegance and style not usually found in our town's seafood institutions.

So there is marble underfoot, bleached-wood tables on copper pedes-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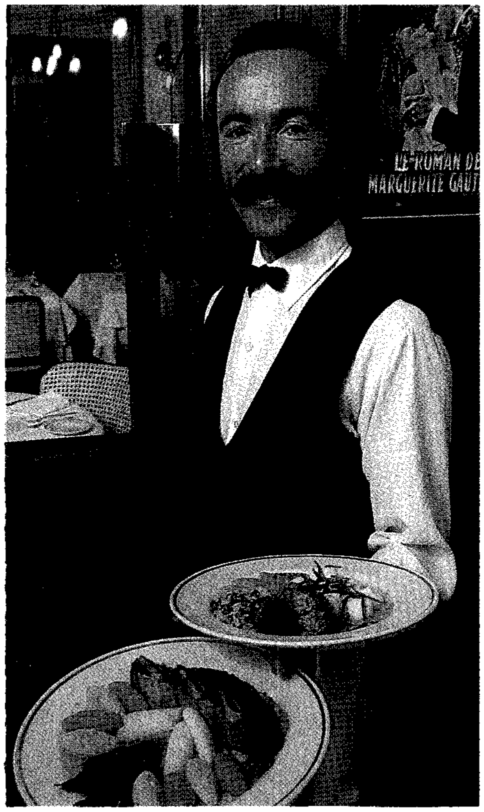
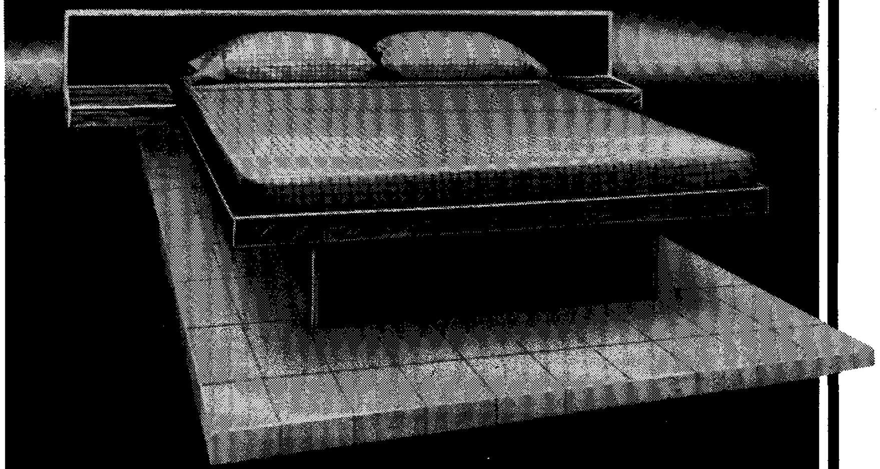
tals, antique dessert carts with roll-up windows, applied architectural punctuation—columns topped with cast-iron eaves scavenged from old New York buildings and looking oddly out of place—and, behind glass, a fortune in pottery by Picasso. Green is the accent here: in the graphics of the giant menus (prices inked in green daily), edging the crockery, stemming wineglasses (never mind that these were meant for Mosel wines, dear . . . they're green). Sweeping floral sculptures in imposing clay urns are a knockout, and the idea of using row upon row of shiny apples (sometimes red, sometimes green) as a still life is enchanting. And the food isn't all that bad—if you can accept undrained lobster, overcooked shrimp and fish, floury onion rings, none-too-fresh swordfish, and a decidedly unpleasant lobster salad in toughest cantaloupe. But it's not easy to forgive such flaws at these prices: appetizers to $11.50, entrées $16.50 to $29 (vegetables extra), desserts $4 and up. (At $68, Dom Pérignon is an astonishing bargain.)

The details are admirable. Excellent bread and irresistible sesame crisps arrive, and a shot glass of periwinkles to tug free of their shells with a toothpick (they're just like the tiny snails at the great Parisian fish house Bernardin, except that those snails are peppery, and their age is not suspect). Fish is wheeled to you like a patient etherized upon a table, a waiter without hope, at least in the beginning, at the controls. Nervous?



That something extra: *Jean Lafitte's bistro.*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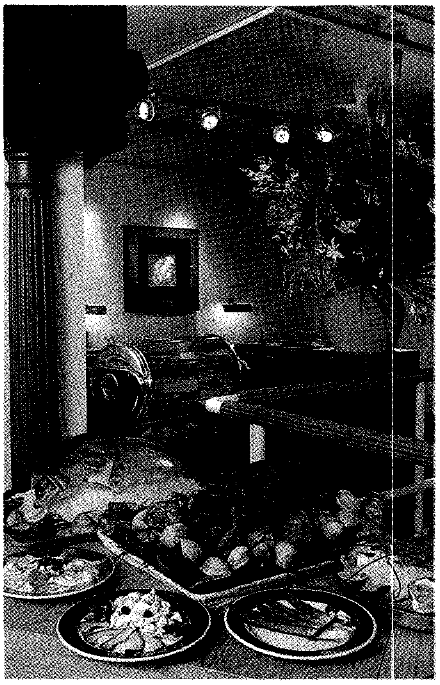
WHERE'S THE BEEF?: *In spite of red meat's bad press, steakhouses thrive—because of the Incurable Carnivore. Still, Manhattan Cafe's hunks of sirloin may not be enough for the serious connoisseur.*

"Swordfood," he calls it, and says "excuse me" each time he sets a glass, a fork—anything—on the table. The staff seems a bit more seasoned now. But the lemon-pepper shrimp, so sublime on an earlier try, isn't seasoned at all tonight. The mussels have such a strong sea taste I'm not daring enough to brave a second bite. Tough clams mar a decent chowder. Sole ordered underdone is not, and it makes no sense at all to hide tasteless chopped tomatoes underneath it. A bid to reproduce Paul Prudhomme's blackened redfish simply tastes singed. But the Ocean Club crab cake is an aristocratic patty, nothing but crab with a tangy mustard sauce, and the swordfish en brochette is deliciously moist and tender—rare, as requested. The desserts do not match the magnificence of their antique chariots.

From the gossip I hear, Allan Stillman has not yet abandoned his dream. He's still trying for the perfection eluding him here. It would seem so simple: fresh fish meticulously stored, carefully cooked, artfully sauced, with occasional fantasy detours and wicked desserts; a kitchen to equal his well-thought-out wine cellar. Can he do it? A fortune is riding on that question.


Fish story: *Ocean Club's elegant space.*

The Manhattan Ocean Club, 57 West 58th Street (371-7777), is open Monday through Friday noon to midnight and Saturdays and Sundays 5 p.m. to midnight. A.E., C.B., D.C., M.C., V.

CONSIDERING THE BAD PRESS for red meat these days, it's astonishing that New York steakhouses thrive and multiply. All credit is due to the Incurable Carnivore. Still, I'm not sure that great hunks of not seriously distinguished sirloin are enough to draw the steak connoisseurs to **Manhattan Cafe.** True, it lacks the sensory insult of the Palm—the noise, the bustle, and the push. With its dark wood, hunter-green corduroy booths, and window eye on the street's passing parade (79 Ukrainians just marched by,

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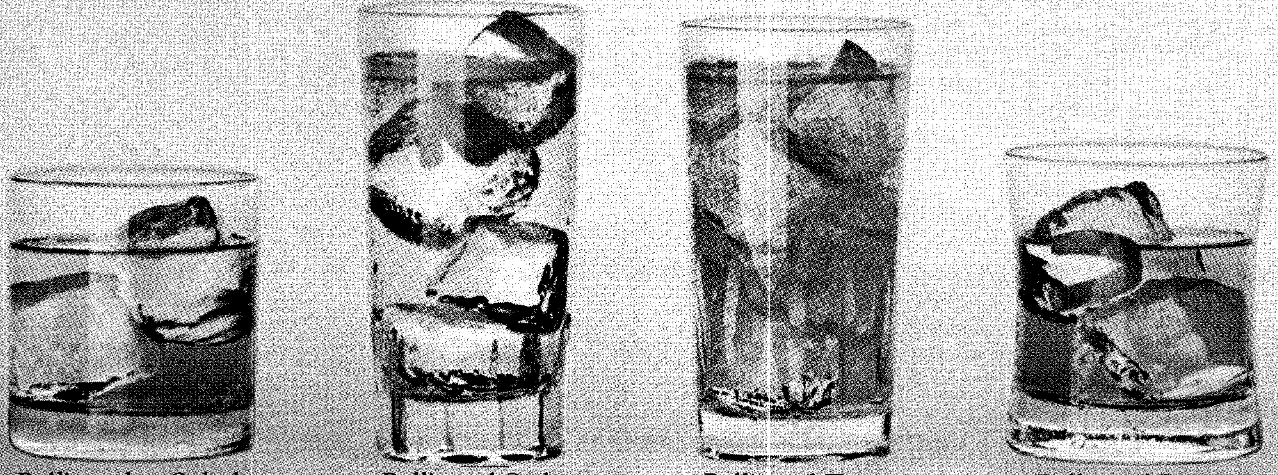
Perfectly proper in



protesting I'm not sure exactly what), it's cozier than the austere Christ Cella. And First Avenue downwind from Maxwell's Plum is certainly prime real estate, rife with prime appetites.

Carnivores may not be that fussy about bottled artichoke hearts passing as "artichoke vinaigrette" (allegedly abandoned now), or "pâté maison Strasbourg" no sprightlier than liverwurst (grounds for a defamation-of-character suit by Strasbourg and sensibly no longer on the menu), or onions tasting refried, or mushroom soup that might be canned (except that canned would surely be better), or no-taste shrimp, or acrid blue-cheese dressing. But they do expect "rare" to mean rare and not medium. ("It looks rare to me," the waiter insists. Is he color-blind?) And they want steak that is aged and flavorful, not bland and mealy.

The pea soup isn't terrible—I just doubt I'd recognize it as pea with my eyes closed. The giant portion of red snapper is guilty of only three crimes: It has no discernible savor, it's not fresh, and it's overcooked. And the seafood gnocchi taste of iodine. What a surprise, then, to find some triumphs. Crisp cottage fries and onions that are really good when fresh; home fries singed but delicious; and a meaty roast-beef hash, crusty and rich, with two runny fried eggs—a lovely brunch. With appetizers from $3 to $12, entrées from $14 to $28, and desserts from $4.50 to $7, a complete dinner for two could run $90.

Manhattan Cafe, 1161 First Avenue, near 64th Street (888-6556), is open for lunch Monday through Friday 11:30 a.m. to 5 p.m.; for dinner Monday through Thursday and Sundays 5 p.m. to 11:30 p.m., Fridays and Saturdays till midnight; and for brunch Saturdays and Sundays 11:30 a.m. to 4:30 p.m. A.E., D.C., M.C., V.

Roxanne's REALLY WON ME. The bright new bistro was hailed here (March 26, 1984) as a "modest little atoll of taste" on a homely stretch of halfway-gentrified Eighth Avenue, a stage for the creative notions of an inspired chef. Inspired, the chef, Gina Zarrilli, left. After an uncertain interlude, Richard Malanga, her second cook, took over. With summer's balminess, owner Roxanne Betesh opened her small, enchanted garden and began to serve lunch, attracting business duos from nearby publishing houses and lovers in varying stages of commitment. Three good reasons to reassess. And so I watch champagne in slim flutes and, hours later, icy poire brandy in snifters pass by en route to the umbrella-shaded trysters, their languor suited to the cook's pace.

It *is* slow. Noon and evening, with or without Malanga at the range, the kitchen can creep. But happily, this handsome chintz-draped, smartly tiled, flower-graced oasis is as ambitious as ever. Malanga, though not as sure nor as brilliant as his predecessor, has creative ideas, often delicious in execution, but sometimes less thrilling in fact than in contemplation. All the invariables of the New American Cooking are here: radicchio and field greens, goat cheese and elegant pastas, homemade sorbets and warm vinaigrette, the perfumes of lime, fresh herbs, walnut oil, and pungent coriander.

Tomato-and-basil-flecked vegetable flan in a pedestrian crust is really more like a quiche, and it's good, with a spicy after-bite. Pizzette, a small pizza supposedly strewn with sautéed tomato, peppered goat cheese, olives, and anchovies, tastes less lively than might be expected. But the calzone—prosciutto, ricotta, and mozzarella in an elegant, far from classic pastry wrap—is zestier. Salmon cooked rare, as requested, is splendid glazed with lobster butter, and a lunchtime halibut is fresh and nicely cooked, too. Deftly herbed chicken has

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SECOND CHANCE: *We weren't pleased with our smart-alecky waiter and found the Caesar salad too tame and the burger unseasoned, but the diversity of Gotham Bar and Grill's menu is still winning.*

been too long on the fire. Clams, tomatoes, and capers flavor fine green and white noodles.

The new menu for autumn offers seasonally provoked variations on many of these notions—crabmeat-and-leek-studded flan; salmon with a mélange of leek, fennel, and parsley; and a gratin of potatoes and artichokes and Beaujolais sauce gracing the lamb.

With appetizers $5 to $8, entrées $10 to $24, and desserts $3.50 and up, three courses for two with coffee and a modest bottle from a very fair wine list might run as low as $70, tax and tip included. In today's flyaway feeding inflation, that's moderation, and you may be willing to overlook the stumbles to encourage passion and energy and budding talent at Roxanne's. It's not as exalted as it was, but it's still very special.

Roxanne's, 158 Eighth Avenue, near 18th Street (741-2455), is open for lunch Monday through Friday noon to 2:30 p.m., and for dinner Monday through Saturday 6 to 11 p.m. A.E., M.C., V.

NOT IN MY MEMORY HAVE I received as many complaints about a restaurant favorably reviewed (April 30, 1984) as I have about the **Gotham Bar and Grill.** Neglectful service and an indifferent kitchen were the chief complaints, but one reader found the oddly varied menu "aimless and confused." (I felt amused and beguiled by its "wildly cross-cultural" eccentricity.) It seemed to me there was something wonderful for almost any appetite, though I warned that the kitchen was not up to the demands of the menu. My affection for "Jerry's enormous hamburger" with frizzles of onion, "greasy but divine," was especially disputed by two correspondents. One ordered it rare and got it well done. The other found that the only thing enormous was the price.

Returning on a night the owner was absent, we waited only briefly for a table (readers reported long waits, rude welcomes), were not pleased with our waiter's smart-alecky manner (there is indeed a certain lack of discipline in the dining room), found the chopped chicken liver still oddly chunky but richer with chicken fat, the Caesar salad still too tame, the burger cooked as commanded but unseasoned, the vegetable slaw inedible, onions more glorious than remembered, the lemon tart not quite acid enough, and the divine butterscotch sundae skimpily sauced, its homemade coffee ice cream unpleasantly grainy.

For me, the Gotham's design beatifies the vast warehouse space, and I still find the menu's diversity winning—but too early accolades can breed conceit and rudeness. What the Gotham needs is tough, candid, constant guidance till the kitchen reaches consistent quality.

Gotham Bar and Grill, 12 East 12th Street (620-4020), is open for lunch Monday through Saturday noon to 3 p.m., for dinner daily 5:30 p.m. to midnight, and for brunch Sundays 11:30 a.m. to 3:30 p.m. A.E., D.C., M.C., V. ▬

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A bite of potatoes fried in their skins. A sip of the handsome red wine. Then back to your steak. You carve carefully so that each bite is precisely right. You cut so the last piece is the one you've wanted most. And at exactly the right moment, you're finished. More? No. Just right. You're not hungry, you're not full. Maybe some pure Colombian coffee, maybe something sweet.

Your food soul reflects peacefully, happily, about the experience. Life is good and you've rewarded yourself nobly.

You've had a perfect steak.

BEST BETS

The best of all possible things to buy, see, and do in this best of all possible cities.

By Nancy McKeon and Corky Pollan

Bright Shift

Already we know this is going to be a neon winter. But for those of us who don't quite have the nerve to take the whole plunge, there's a skillful way to hedge the bet: lamb's-wool mufflers ($20) from Echo in eight, shall we say, cheerful colors. Wearing one will light up the winter. Wearing a combination will probably cause gridlock. With all that glaring color, the accessory of choice this season has to be jet, and Genie Hertz of Sampler has an impressive selection, from an 1880 bar pin made of Whitby jet for $55 to elaborate brooches that cost up to $165.

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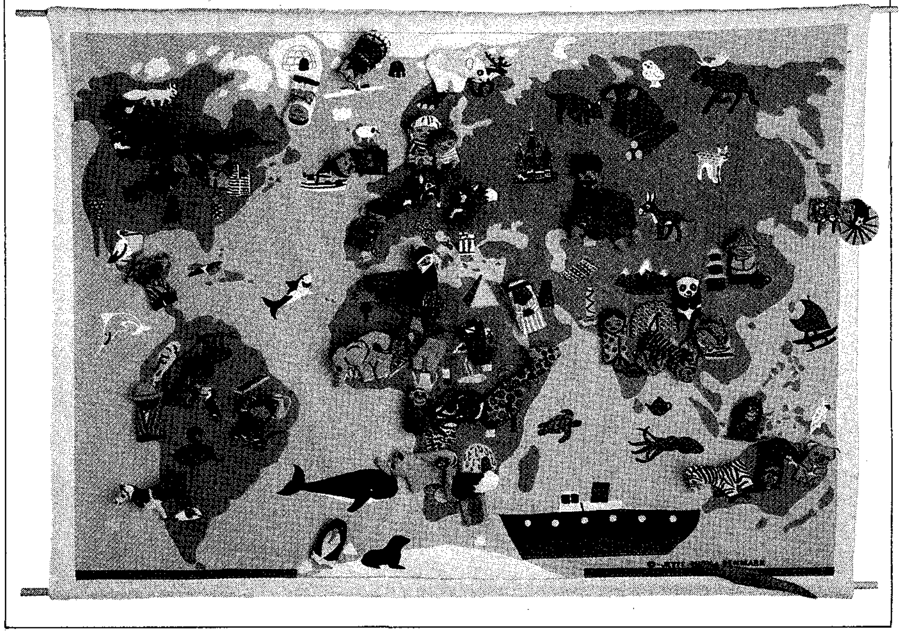
The Wall of the Wild

Danish artist Jette Viby creates wall hangings ($48 to $60) for kids that are as educational as they are fun: a forest filled with animals above ground (attached with Velcro) and below (hidden by flaps), a puppet theater, and (below) a world where the animals and people are finger puppets. Hours of fun.
THE CHILDREN'S ROOM/*318 East 45th Street/687-3868*



Counter Proposal

It's a combination of high tech and the Depression, the brainchild of Bill Liederman and Michael Bradshaw of the New York Restaurant School. Just sit at the counter and grab your fancy from a conveyor belt that stretches out in front of you. For breakfast, spear a passing black-molasses doughnut, or take fried Vermont Cheddar grits or strawberry blintzes. For lunch or dinner, reach out for barbecued-chicken salad on cornmeal bread or a tender raw strip loin of beef. Other treats arrive at random—crunchy apple-and-onion hush puppies, achingly rich brandy chocolate cake. Chef Robert Posch offers more than 40 dishes daily. The prices? Look at the color of the dish: They're $1 for almond, $2 for rose, $3 for gray, $4 for black. —**Colette Rossant**

DINE-O-MAT/*175 Madison Avenue, near 34th Street/683-0055*
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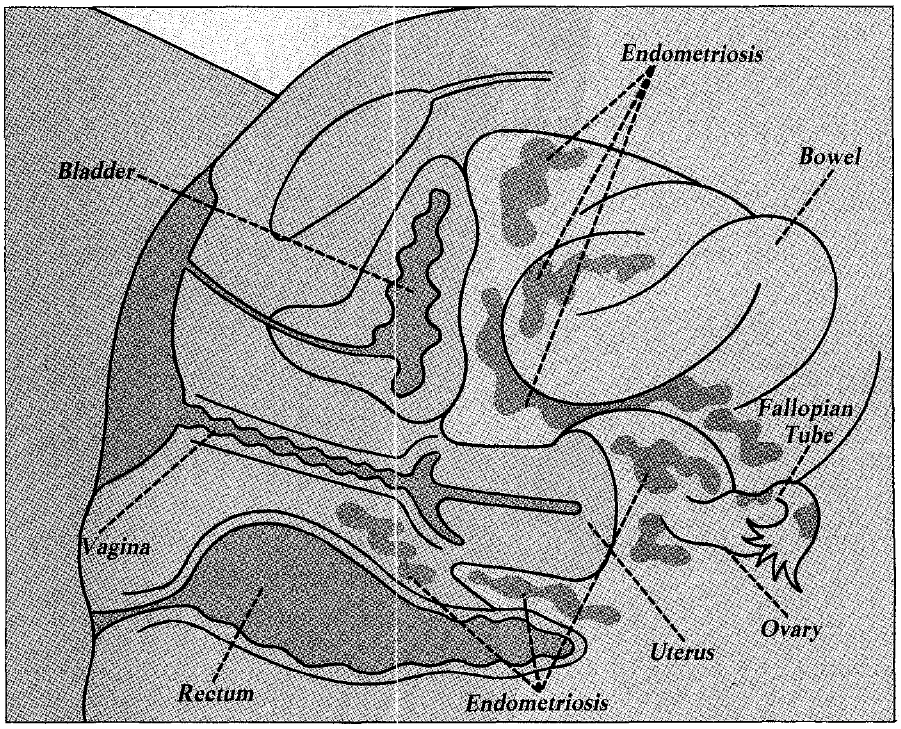
Photographs: top and left, S. Baker Vail; bottom, Peter Mauss/ESTO.

Health/Emily Greenspan

A WOMAN'S PAIN

"...An agonizing disease of the reproductive system, endometriosis is ensnared in controversy, confusion—and little hope..."



Site of endometrial growths: *"So many options and so little known."*

WHEN BERTINE COLOMBO WAS SIXTEEN, she experienced the worst menstrual cramps she'd ever had in her life. By the time she was 25, the year she got married, she needed codeine and Percodan to kill her monthly pain. She became pregnant the next year, but the pregnancy ended in a miscarriage.

One day, when Colombo was 28, she was brought to an emergency room doubled over with pain. A doctor performed a laparoscopy (an examination of the reproductive organs performed with an instrument inserted through the abdominal wall) and found clots of tissue scattered outside the womb. It was the same type of tissue that lines the uterus and is flushed out of the body each month. Finally, after fourteen years of pain, Colombo was told the name of her condition: endometriosis.

Two years later, her marriage was falling apart, partly because her husband couldn't tolerate her short temper, lack of energy, and discomfort during sexual intercourse. Furthermore, though she was desperate for a child, she had learned that endometriosis is progressive. It was likely that the growths would, in time, enlarge and push against her Fallopian tubes, uterus, or ovaries, making her infertile. The medication danazol had temporarily eased her pain and had halted the spread of the disease, but it had caused serious side effects, including kidney problems and swelling in her brain.

Colombo had had two operations to remove growths and had been on narcotics for five years. If she wasn't getting over a bout of pain, she was bleeding between her periods, experiencing painful bowel movements or discomfort from a chronic urinary-tract infection. At 32, she chose the only cure for endometriosis—a hysterectomy.

"After the operation, I felt tremendous relief. My life had been handed back to me," says Colombo, who works as an administrator at New York Infirmary Beekman Downtown Hospital. She had more energy for work, and two and a half years later, she remarried. Four months later, she founded the Greater New York Endometriosis Association to help other women who suffer from the disease.

Endometriosis is not life-threatening or contagious, but it affects 6 million to 8 million women country-wide, 450,000 in the New York area alone, according to the national Endometriosis Association. More prevalent than breast cancer, the disease strikes 10 percent of all women of childbearing age. Some experts believe that 70 percent of women who get endometriosis become infertile. And the disease has an impact on the economy as well as the individual. Absenteeism resulting from the disease means the loss of 140 million work hours per year.

Endometriosis has sparked surprising controversy among gynecologists. Some say there has been an actual increase in the number of women who suffer from the disease; others believe there is simply an increase in awareness. Until the past decade, women tended to bear children while they were in their twenties, when the disease was in an early stage and didn't interfere with fertility. They also had more children. Since endometriosis progresses during menstruation, pregnancy temporarily halts the spread of the disease.

Today, baby-boomers waiting to have children are giving the disease a chance to progress. This has led some physicians to call it the career woman's disease. In his book *Listen to Your Body,* Dr. Niels Lauersen, clinical professor of obstetrics and gynecology at New York Medical College, put together a profile of an endometriosis sufferer: "often thin, intelligent, living with stress, perfectionistic, determined to succeed in a role other than 'mother' early in life."

Although he admits that endometriosis exists in women of all races, ages, and classes, he contends that the disease has begun to appear in these women because they have become more career-oriented and are more highly stressed. "Healthy women who are not stressed," he says, "are usually able to reject endometrial tissue."

Some doctors disagree. "Calling endometriosis a career woman's disease is a shallow way of condemning the postponement of childbearing," says Dr. Lyle Breitkopf, assistant clinical professor of obstetrics and gynecology at New York University Medical School. "While I agree that stress can aggravate any dis-

Illustration by Anders Wenngren.

ease, nobody but Dr. Lauersen has any illusions that stress causes this disease, or that career women have any corner on stress. No one knows what causes endometriosis."

One thing doctors do know is that early diagnosis is crucial. With the two most effective treatment methods—danazol or conservative surgery—the remission rate for mild disease (small growth and little scarring) is 80 percent. Once scarring becomes extensive and the implants grow larger, they interfere with organ functioning. Then the remission rate drops to about 30 percent, increasing the incidence of infertility.

Early detection is often difficult. Women with mild disease often suffer the worst menstrual pain, while women with severe cases may not even know they have it until they try to get pregnant. And other symptoms, such as irregular periods, pain during sexual intercourse, and bowel or bladder problems, mimic other diseases. Repeated miscarriages sometimes offer a clue. A recent study showed that women who miscarry more than once are often diagnosed as having endometriosis a year or two after a series of miscarriages.

Diagnostic methods are also controversial. "It's important to make an accurate diagnosis using a laparoscope," says Breitkopf, "not only to know the state of the disease but also because the treatment with danazol is protracted and expensive and can be somewhat dangerous. I've seen cases of women who were diagnosed by other doctors on the basis of a pelvic exam, and they either didn't have any endometrial growths, or they had ovarian cancer, pelvic inflammatory disease, or bowel disease."

But Lauersen disagrees. "I have treated over 1,000 patients with endometriosis, and in about half of them a laparoscopy was unnecessary. A physical exam pointed directly to endometriosis. If a woman has pelvic inflammatory disease, it will show on a blood test, and young women usually don't get ovarian cancer. A laparoscopy is expensive—at least $2,000. It requires general anesthesia, and it carries a risk of complications. And the physician must be skillful. I had a patient who'd had five laparoscopies, and the doctors never found endometriosis. I did another laparoscopy, looked in a different place, and found that she indeed did have endometriosis."

The only way to treat endometriosis is to alter hormone production—using danazol, which is a male-hormone derivative—or to destroy the growths by electric cauterization or laser surgery. While the birth-control pill, which simulates pregnancy, has an effectiveness rate of about 50 percent in treating endometriosis, danazol is much more ef-

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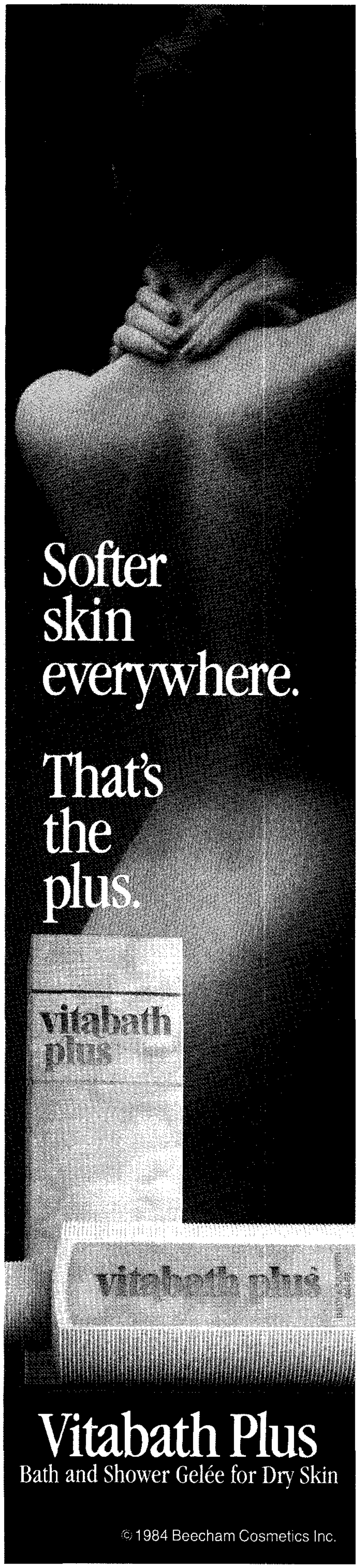

fective in stopping the spread of the disease and relieving the pain. According to Lauersen, the side effects are minimal.

Says Breitkopf, "Danazol, though highly effective, has come under increased questioning in the past five years." It often causes severe depression, he adds, "and the common side effects include acne, hot flashes, increased muscle mass, and the growth of unwanted facial and body hair—which can cause further despair. Danazol can also cause severe liver damage and must be carefully monitored." (Bertine Colombo's brain and kidney complications are very unusual side effects.)

Breitkopf continues, "And the medication is expensive. One month's worth costs $115 to $175, and a course of treatment usually lasts six to nine months. At the moment, danazol is the best drug we've got. But studies are being done on a hormonal chemical that acts against GnRH (gonadotropin-releasing hormone). It may be able to combat endometriosis without side effects."

If a woman hopes to retain her fertility, the usual treatment is first danazol and then surgery to remove existing growths. But many young women choose to have a hysterectomy, though most doctors encourage them to talk to women at the Endometriosis Association and to seek psychiatric counseling to help them work through the idea of such an operation.

But, says Lauersen, though several of his patients have gone to meetings at the Endometriosis Association at his suggestion, some have been disenchanted because so many of the members have had hysterectomies. A number of his patients have told him that members recommend, perhaps defensively, that the operation is the best option.

But Bertine Colombo, the group's president, says, "The majority of our members have not had hysterectomies. We certainly do not push the operation as the only option. Our goal is to provide emotional support and as much information as possible, realizing that each case is different. Recently, we had a panel discussion featuring Dr. Breitkopf and Dr. Lauersen, so our members could hear all points of view."

Colombo sighs. "Everything else that gynecologists deal with—having babies, fibroid tumors, cancer of the uterus, cesarean sections, sterilization—is all pretty well mapped out," she says. "But with endometriosis, the symptoms vary, there's no pattern of treatment, it doesn't affect one age or ethnic group. There are so many opinions, and so little is known."

(The address of the Greater New York Endometriosis Association is 318 East 15th Street, Box 10D, New York, New York 10003.) ■

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MOZARTOMANIA

"...Peter Shaffer's Salieri talks of Mozart as if he were Jesus, and *Amadeus* supports this melodramatic view..."

Wiggy: *Thomas Hulce as Mozart.*

I SAT THROUGH **Amadeus,** MILOS FORman and Peter Shaffer's adaptation of Shaffer's popular play, with painfully divided feelings. Some of this exuberant, large-scale movie is charming and inventive, and some of it is pitifully trashy, in the style of Ken Russell's skimble-skamble burlesques of Tchaikovsky, Mahler, and Liszt. Shaffer and Mozart—what a combination! Peter Shaffer is an author of overemphatic middlebrow problem plays, Mozart the supreme instance of the unknowability of genius.

Mozart's ease is baffling, insolent, finally heartrending. He never overwhelms your senses; most of his music isn't even *loud.* Yet an unexpected modulation, a woodwind commenting quietly above the melodic line, a blending of two voices, and suddenly you are cast into a state of almost unbearable melancholy. He can be subtle—no wonder most of his contemporaries were indifferent to him. In Prague, Mozart was a genuine popular success, but in Vienna, where he lived most of the last ten years of his life, he was merely one of many composers turning out music for court, concerts, opera houses, and private homes; he was fashionable for a while and then forgotten.

It is Shaffer's conceit that only one of Mozart's Viennese contemporaries, the immensely successful court composer Antonio Salieri, actually "heard" Mozart—that Salieri alone had a modern conception of Mozart's qualities. Decades after Mozart's death, it was rumored that Salieri had accused himself of poisoning the young composer. From this sensational and probably fictional instance of neurotic self-loathing, Shaffer has woven a gaudy tale. The entire movie is told from the point of view of the old man. In the play, Salieri spoke directly to the audience; in the movie, he speaks to a priest eager to hear his confession. In his youth, he says, his envy of Mozart turned into a quarrel with God. He, Salieri, asked nothing more than to serve God with music, yet God chose to make him a mediocrity and to speak instead through Mozart—through the work of an eccentric, bumbling, and loutish *boy.* Salieri vows to destroy Mozart in order to revenge himself on God.

The movie shows Mozart's years in Vienna through the prism of Salieri's envy. Shot in beautiful baroque and rococo palaces, the material has been conceived as a comedy of humiliation, with the inept Mozart invariably making a fool of himself in front of the powerful men who might help him if he would only act properly subservient. Inarticulate and ignorant, with a disconcerting high giggle and a nervous smile, Mozart makes bathroom jokes to the emperor and races through the gorgeous rooms struggling to keep his powdered wig on.

The portrait is only a partial truth: Mozart may have been inept, but he did grow up around aristocrats, and some of their manners must have rubbed off on him. Thomas Hulce, with his bright, orthodontic smile, his Ryan O'Neal eyes, and his high-schoolish readings, is just a nice American kid running around in a wig. Yes, Mozart was notoriously inarticulate about his music, but something of his genius must have occasionally risen to the surface of his conversation. Hulce doesn't convey the sense of depths hidden away, and maybe Forman didn't want him to; for Mozart's wife, the frivolous, unintellectual Constanze Weber, Forman has chosen Elizabeth Berridge, who sounds like an escapee from the soap opera *Santa Barbara.* No doubt Forman wanted these banal American kids in order to give the impression of two innocents in deep over their heads, but his idea backfires. He makes them so ordinary he travesties his own material.

F. Murray Abraham, on the other hand, is a real actor, and, as Salieri, he uses his big nose, thick eyebrows, and dark beard for their full weight of misery. When Salieri hears Mozart's music, Abraham appears to be entering paradise and hell at the same time—he looks ecstatic yet stricken. The most entertaining and emotionally satisfying scenes in *Amadeus* begin with Salieri's responses to Mozart's work. Shaffer and Forman give us a kind of high-powered music-appreciation lesson, in which Salieri, masochistically proud of his powers of discrimination, celebrates the beauties of the adagio movement of the Serenade in B-flat for Thirteen Winds, or, hiding in his box at the opera, forlornly claims to hear the voice of God in the sublime "*Contessa, perdono*" passage at the end of *The Marriage of Figaro.*

For anyone who's ever cared for Mozart, this sort of thing is irresistible—perhaps the juiciest dramatization in movie history of the emotional power of classical music. We get to hear the music with "modern" ears (and the performances, by Neville Marriner and the Academy of St. Martin-in-the-Fields, have the kind of precision unknown in Mozart's day); at the same time, we watch the period productions, which are buoyant and funny. Shooting in Prague's beautiful Tyl Theater (where *Don Giovanni* had its premiere in 1787), Forman lets the stage work get casual, even sloppy—probably an accurate re-

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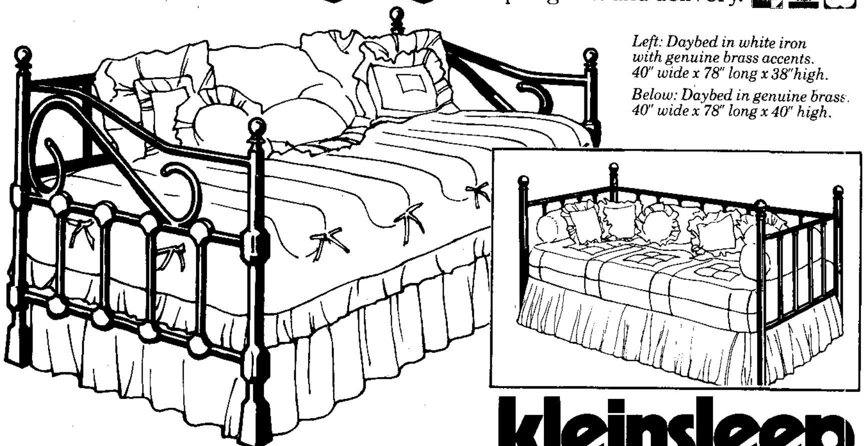

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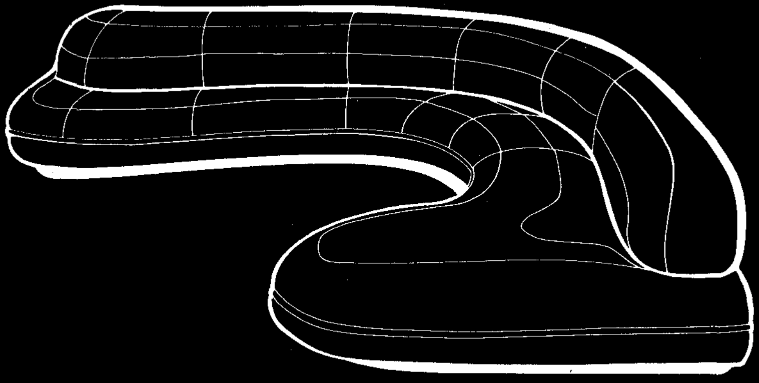

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presentation of eighteenth-century opera. Josef Svoboda's opera sets, on the other hand, are purposely two-dimensional, self-dramatizing in a modern way that points to the conscious stylization; Twyla Tharp's choreography is doubtless freer and more energetic than anything onstage 200 years ago. But so what? The sets and dances are so playful that it would be priggish to complain they aren't accurate for the period. Forman & Co. have something to be proud of: They've conveyed the impression of opera as a living art form, not a solemn museum show.

Salieri's narration allows Forman to jump in and out of scenes quickly; the movie is certainly a lot livelier than the director's clunky, reverential *Ragtime,* and the period re-creation always gives us something good to look at. It's Shaffer's dramaturgy that wears us down. Shaffer, who has a fondness for heavyweight ironies and dialectical oppositions, keeps pounding away at Salieri's envy and his complaint against God—scene after scene of this ranting stuff. The quarrel with God is a familiar, hammy property of the "serious" Broadway/West End theater, and it doesn't mean much to an audience eager to understand the source of supreme talent and murderous envy.

Does Shaffer spend so much time with Salieri because Mozart eludes his understanding, too? His Salieri talks of Mozart as if he were a later version of Jesus—literally the incarnation of God's voice—and the movie supports this grandiose, melodramatic, and creepy idea. Jesus returns, carrying the Word, and again he's betrayed. But in an odd way, this view of Mozart does more to belittle than glorify him, for if Mozart speaks with the voice of God, he is no longer the author of his own talent, and his painful education at his father's hands and endless hard work mean nothing. Shaffer keeps insisting that Mozart destroys the peace of self-confident mediocrities, but actually the notion of the composer as God's dummy—a sort of divine Charlie McCarthy—is consoling to mediocrities.

The last third of *Amadeus* is a lurid disaster. Giddy from his own conceit of a betrayed Jesus-Mozart, Shaffer wildly misrepresents Mozart's relations to his wife and father and goes way past Salieri's self-accusation of murder by poison. This Salieri murders Mozart by sadistically driving him crazy, and Forman, getting into the spirit of things, uses the music in more and more exploitive ways—for instance, turning the thunderous opening chords of *Don Giovanni* into a shock effect—until even Ken Russell might have said, "Enough!"

What Shaffer and the other melodramatists of Mozart's early death cannot admit is that Mozart, tired of failing in

> "...*Swann in Love* suggests little of Proust's complexity of mind, his amazing, omnivorous intelligence. What movie could?..."

Vienna, largely withdrew in his final years; he no longer *cared* that much. And then, at the age of 35, he died—of rheumatic fever, perhaps, or of kidney infection, or syphilis, or plague. Like millions of other young people in the eighteenth century, he just *died.* This is unbearably tragic, but it's useless to imply, as this movie does, that his society was unworthy of him and that *we* would have had the taste and courage to appreciate his genius. Actually, the society that turned away from Mozart was probably the only one that could have produced him. If he had been lucky enough to live another twenty years, his audience would have caught up to him, and he would have enjoyed his fame, just as Handel did before him, Haydn at the same time, and Beethoven a few decades later. In his early death, there is cause for grief, but not for all this tearful breast-beating.

I HAVE THE FEELING THAT THE UNINITIATED moviegoer wandering into **Swann in Love** will be rather puzzled. Here is this oddly overwrought tale of a certain Charles Swann (Jeremy Irons), a wealthy Parisian art-lover of the 1880s infatuated with a beautiful courtesan, Odette de Crécy (Ornella Muti), whose ample bosom he cannot stop nuzzling. He's wildly jealous, and tries to possess her, but she slips away from him, lying about her past and present attachments. At the end of a long, confusing day, in which much food and music are consumed, they wind up in bed, where Swann makes love to her from the rear. This rather banal plot could not be any simpler, but the movie is mysteriously knowing and allusive, as if it had something immensely clever up its sleeve. Who, for instance, are all these elaborately dressed people who greet Swann with such easy familiarity? A puzzlement.

I admit to a certain lethargy in reviewing director Volker Schlöndorff's act of hubris. What is the use of these endless movies based on literary masterpieces? For *Swann,* of course, is an adaptation of a single section of one volume of Marcel Proust's colossal *Remembrance of Things Past.* The movie suggests little of Proust's complexity of mind, his amazing, omnivorous intelligence, which glides into every corner of life, describing, analyzing, celebrating, comparing. What movie could? Schlöndorff and his scenarists have engaged in a brutal act of reduction while leaving intact, for the Proust lovers, a variety of references, characters, and motifs. What arrives onscreen is neither an adequate version of Proust nor a self-contained movie.

And yet *Swann* is not dull. It can be enjoyed for philistine reasons, for its settings and clothes, its air of heavyweight swank, its turbid splendor. The filmmakers provide a fashion show in cravats, monocles, and mustaches, and Swann's gloomy dressing room, with its dark-green walls and mirrors and heavy chests, will remain definitive in my mind as an awful example of oppressive luxury. Ornella Muti is fleshy and Italianate—more earth mother than cocotte—and Irons is still rather stiff onscreen, but Alain Delon, as the sinister and egocentric Baron de Charlus, is superbly insolent. Climbing the steps of an aristocratic house, he stares each of the impassive page boys directly in the face, silently asserting his sexual rights over every one of them until he finds the one

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boy who pleases him. In that moment, more than any other, the perversity and brilliance of Proust's world comes startlingly to life.

WITH HIS PERFORMANCE IN CARL Reiner's comedy-fantasy **All of Me,** Steve Martin has stopped one-upping the audience. His glaring, high-pitched sarcasm, so meaninglessly antagonistic in *Pennies From Heaven,* has slipped away. He's relaxed and sympathetic, and, I think, truly funny for the first time in his movie career. Martin plays Roger Cobb, a Los Angeles attorney who would like to spend his time strumming his jazz guitar at a local club, but is stuck with such dues-paying jobs as straightening out the affairs of the wealthy sourpuss Edwina Cutwater (Lily Tomlin). Edwina, a lifelong invalid who blows her nose on monogrammed lace tissues, has devised a rather complicated plan for her own immortality: First, she wills all her millions to the stable hand's beautiful blonde bitch of a daughter, Terry (Victoria Tennant); then, as she dies, an Eastern mystic (Richard Libertini) will transfer her soul into Terry's body, thereby allowing Edwina, in possession of her money after death, to sing and dance and do all the things she could never do as an invalid. But things go wrong, and the soul of the hateful Edwina winds up in Roger's body.

In a fanciful way, the movie uses a formula of thirties comedy—two people who detest one another are somehow chained together. Edwina, it turns out, controls the right side of Roger's body, while Roger controls the left side. Still with me? There are vicious fights between Roger and Edwina, which cause Martin, pulled this way and that, to look like a violent schizophrenic of uncertain sexual identity. There are crazy sex scenes, in which Roger, making love to the eager Terry, has trouble staying aroused when Edwina floods his brain with images of Clark Gable removing his shirt. Compromising a bit, Edwina throws in some women, too, which allows Roger to get on with it.

In acting out Roger's dilemma, Steve Martin could easily have fallen into the disastrous error of allowing Roger to look merely effeminate. But Martin, imitating Lily Tomlin's gestures, does delicate things with his hands, neck, and elbows that seem female rather than feminine. What keeps all this from flying into sheer incoherence is Martin's firm hold on the character of Roger, an ordinary heterosexual bachelor trying to live his life in a way that makes sense. Roger's outraged quest for possession of his own body, his desperate longing for peace become almost heroic.

Lily Tomlin doesn't have much to do (after Edwina dies, we see her only when Roger looks in the mirror), and Victoria Tennant, talking with her mouth closed, in the style of the awful actresses who played snooty ladies 50 years ago, just barely gets by. But the movie offers the invaluable Richard Libertini, who is rapidly becoming a staple of contemporary comedy. Tall, bearded, and fatuously pleasant, Libertini's Hindu swami has no English and merely repeats whatever anyone says to him. As he pads happily after people, he is so serenely out of it he might be a yak who wandered into alien pastures and discovered, to his amazement, that there were friendly creatures and plenty to eat. ■

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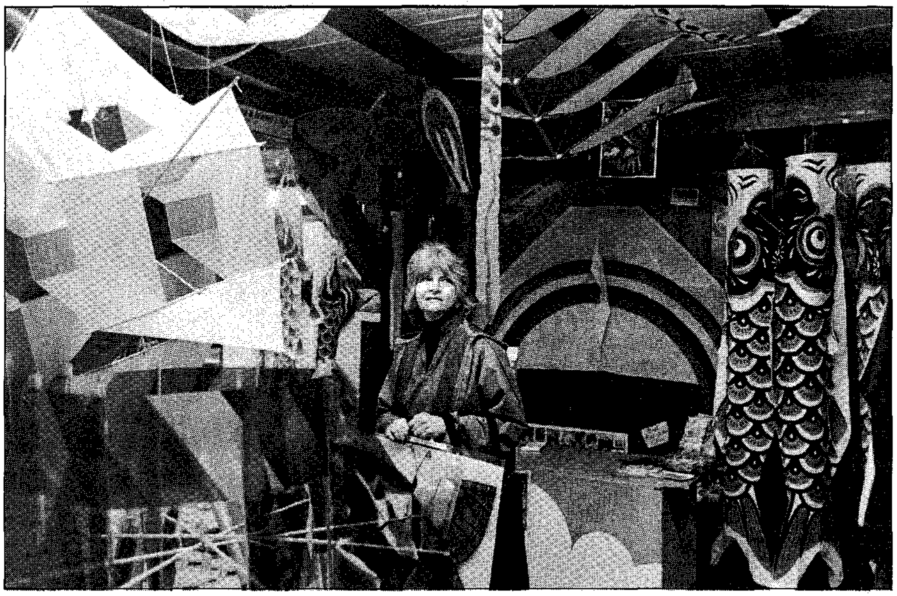


Alison Lurie: *A novel of vengeance on the adorable, romance among the plain.*

The Life and Loves of a She-Devil, *by Fay Weldon. Pantheon Books; 241 pages; $13.95.*
Foreign Affairs, *by Alison Lurie. Random House; 291 pages; $15.95.*

REVENGE IS A DISH THAT PEOPLE OF taste eat cold, the saying goes. But while taste is an admirable quality in the people who prepare our meals, it's less desirable in those who make our art. Good taste rules out passion, evil, violence, sex, and disarray. Fay Weldon doesn't want to deprive us of these satisfying things, and so she has written a novel of blazingly hot revenge, one that amply illustrates the saying about heaven having no rage like love turned to hate, nor hell a fury like a woman scorned.

Ruth Patchett has always been in the way. Six foot two, wide, dark, and ungainly, she was evicted from her home when her stepfather needed a room for his electric-train set. Now her husband wants to sell their house because he has moved in with his mistress, Mary Fisher. Mary Fisher is five foot four, delicate and blonde, and a millionairess. " 'What about me?' asked Ruth, and the words sped out into the universe, to join myriad other 'what about me's uttered by myriad other women, abandoned that very day by their husbands. Women in Korea and Buenos Aires and Stockholm and Detroit and Dubai and Tashkent, but seldom in China, where it is a punishable offense. Sound waves do not die out. They travel forever and forever. All our sentences are immortal. Our useless bleatings circle the universe for all eternity."

Ruth answers her own question by changing from doormat to she-devil, carving a path through suburban propriety like a laser beam through butter. She begins by efficiently burning down the house and dumping her two children at Mary's, where they break furniture, throw up, and otherwise impede the progress of love. Then she takes a job at the nursing home where Mary's mother lives and stirs things up ("That individuals had rights was something Mrs. Fisher had never before understood. She had assumed that people just got what they could, in a basically hostile world. She took to the new doctrine with alacrity"). After demanding her rights too vigorously, old Mrs. Fisher, now incontinent, is sent back to her daughter. Then Ruth *really* gets going.

Fay Weldon's writing is swift, sharp, and precise (an effect enhanced by short paragraphs that are not indented and have spaces between). The contrast between her severe, ice-needle style and her borderline-insane characters (such as the judge who claims that peanut butter causes criminality, and fills his children's mouths with sand) is often very funny. But as Ruth's story gathers momentum, it lifts off the ground and floats away. *The Life and Loves of a She-Devil* is, it's true, a sort of fairy tale, yet fairy tales do have witches and dragons for the hero (or heroine) to overthrow. Without any obstacles, and therefore without suspense, the novel gets a bit silly and crosses the line dividing wicked humor from, well, bad taste. (Bondage can be funny, death is always good for a laugh, but I'm a bad audience for cancer jokes.) In her relentless pursuit of vengeance, Ruth starts to look like a little girl hitting her sister's doll over the head with a shovel. The doll in this case—fluffy-headed Mary Fisher—starts out as a classic calculator-brained bitch with a jingle-bell voice, but while such women usually drop men who become inconvenient, Mary loves and sacrifices and is dragged down. This is an obvious necessity of the plot, but it results in a shift in sympathy—we can't be too gleeful about Ruth's success.

In the end, Ruth, having obliterated Mary, transforms herself into a replica of her and takes her place. "Life is very pleasant," she says, contemplating her numerous lovers and her castle by the sea, but her victory has been won at the cost of expunging every possibility for weakness and, therefore, love; having gorged on revenge, Ruth can enjoy nothing but the exercise of power. Weldon's perky parable hasn't prepared us for its bleak moral: Women who love men lose their identities; women who vanquish them lose their souls.

The Life and Loves of a She-Devil has a very attractive cover (by Susan Walp), showing Ruth before a house with carrot-colored flames sprouting from the windows. The novel itself is less successful with its sense of place. Half the time, I thought Ruth and Mary lived in England, half in America. It wasn't until I read an interview with Weldon that I learned the book takes place in *Australia.* This seems unfair. Readers have enough to do without being expected to remember Australia.

Ruth Patchett and Vinnie Miner, of Alison Lurie's new novel, share a preoccupation with the unfair distribution of beauty. How do ugly women survive?

Photograph © 1984 by Thomas Victor.

> "...Lurie is tenderly protective of England and Anglophiles; her characters drift through a dream of culture and coziness..."

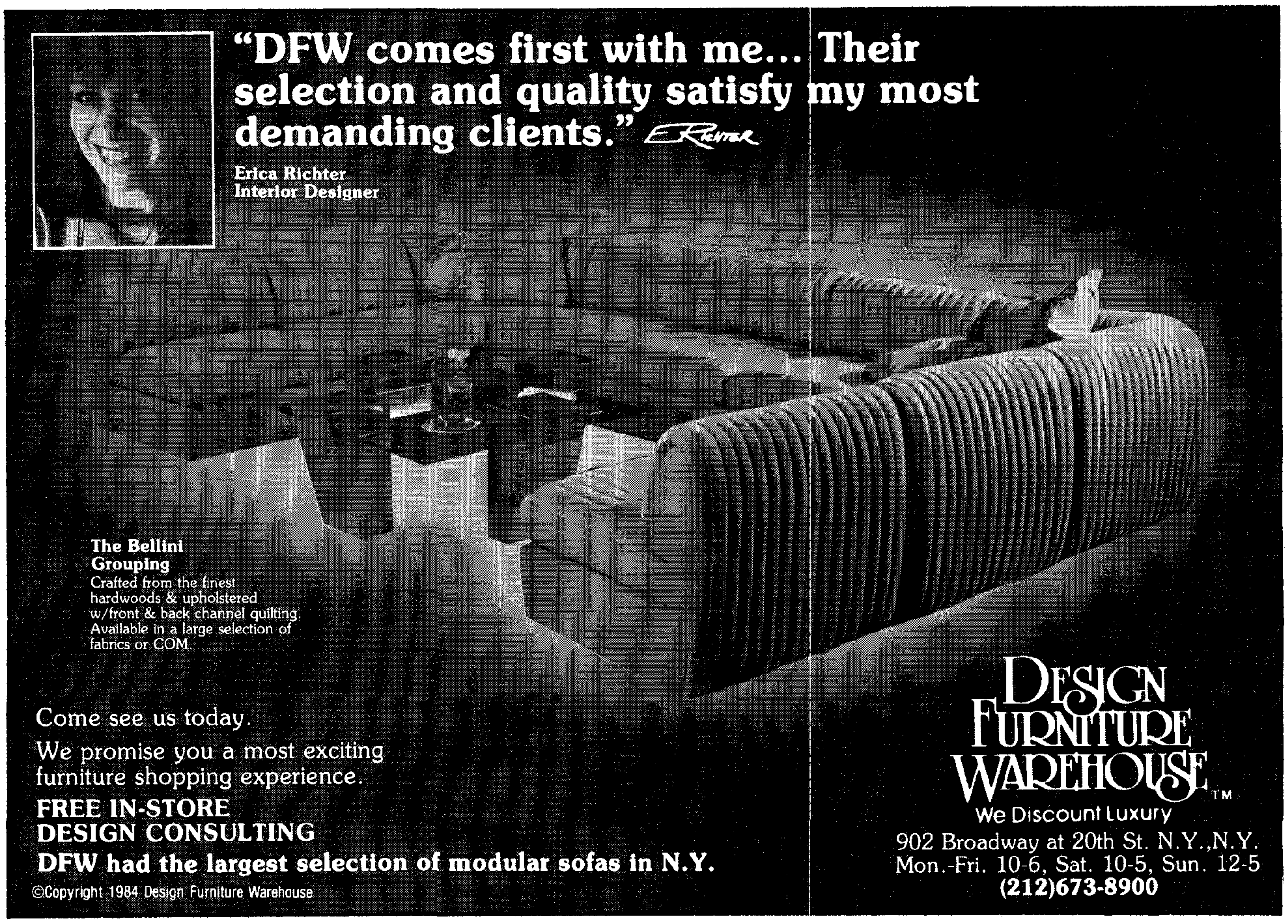
Ruth asks, and answers, "We wait for old age to equalize all things. We make good old women." Vinnie doesn't call herself ugly, but she's free with the terms "disadvantaged" and "plain." And yet, "within the last couple of years she has in a sense caught up with, even passed, some of her better-equipped contemporaries.... She is no better looking that she ever was, but they have lost more ground."

Vinnie, a professor of children's literature at upstate Corinth University, on her way to conduct research in her beloved London, may sound as tough a nut as Ruth, but Lurie immediately cracks her open to show off her pink, creamy center. It seems that Vinnie, though plain, has had affairs with lots of men rich in "character, intelligence, sexual energy, good looks, and worldly achievement." *But* she has never received "witty telegrams, eloquent letters, birthday cards, valentines, candy, and flowers"—in other words, love and romance. *Still,* she's had her chances, for several men have spoken of love to her and wanted to become "seriously involved." *However,* she's rejected them all because, after a brief, unhappy marriage, she Does Not Want to Be Hurt Again. All the *same,* Vinnie, at 54, is so used to male attention at home that she's worried her stay in London may mean six months without sex—pretty nice going in today's buyer's market for girls.

Before Vinnie gets off the plane, Lurie has shown us not only her mixture of swagger and whinging but her contempt for uninteresting Americans. A tour group from Oklahoma is aboard, and Vinnie, as she reads her nice book and eats her nice, homemade chicken sandwich, practically wriggles with delight at her superiority. Yet the tourists' coarseness and Vinnie's refinement are handled with an equal lack of finesse. Lurie doesn't make the Oklahomans amusingly or bizarrely boring, but just boring-boring. And though Vinnie sneers at their lack of conversational ability, she never makes a single witty remark of her own—we're supposed to take her distaste as sufficient evidence of her cleverness. "Psychologically and intellectually [I am] essentially English," Vinnie thinks and leaves it at that. Any amount of viciousness would be preferable to this smothering, prissy sanctimony.

Vinnie is indeed so insufferable that I thought Lurie must be setting her up for a fall, tipping us off that her smugness will be paid for with humiliation. And, indeed, Vinnie does have to eat her words—one of the tourists turns out to be a man of great warmth and decency, who has plenty of money and is terrific in bed. My goodness, isn't that a poke in the eye with a sharp stick!

Foreign Affairs may be about England and Anglophiles, but its prose is flat as Kansas, barring the occasional vulgarity. (Vinnie's ex, who married her on the rebound, "like a waterlogged tennis ball, had rolled into the nearest hole.") Lurie, a professor of children's literature at Cornell who has many friends in literary London, is tenderly protective of Vinnie; she wraps her in enough cotton wool to send home a Crown Derby service for six. And Vinnie's uncouth lover doesn't rebel against her snootiness; instead, he meekly follows her to the opera and takes home her reading list. Yes, Vinnie is wounded and suffers, but this kind of character needs poignancy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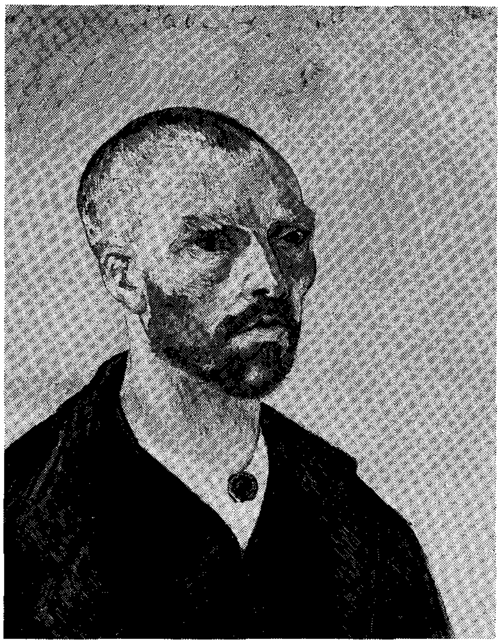
like a corgi needs fleas. We might find Vinnie lovable if she looked ridiculous—and realized it—but she never lets go of her whimpering dignity, even when that makes the novel undramatic. For example, we're told, flatly, that Vinnie loves children's books because she wants to be a child. Couldn't we, instead, see her talking baby talk with her lover, or asking him to read her a bedtime story? In all the chapters about Vinnie, we're never given any contrast to the stodgy academic voice.

The other female character in the novel provides quite a contrast, though. Lady Rosemary Radley, the kind of woman men call "delicious" and "adorble," is having an affair with a colleague of Vinnie's, a cloudlike young man who seems to be there only so we can see through him to Lady Rosemary in action. Like Mary Fisher, Rosemary is the victim of a terrible vengeance, though her only sin seems to be that she's more delicious and adorable than Vinnie. Again the author's hatred gets out of control, as Rosemary is given, improbably, a roaring nervous breakdown (the "secret" of it will surprise only people who have never read, or heard of, Dickens) and a scene in which her lover turns from her in sexual disgust.

All this is a pity, for Lurie has the knowledge and the intellect to give us a perceptive satire of Anglo-American attitudes. There's her description, for instance, of Lady Rosemary's praising one guest extravagantly for the way his hair curls behind his ears, another for the way she eats salad—an accurate observation of how the English can disguise condescension as charm. How much funnier and more effective it would be for Rosemary to die the death of a thousand cuts like these than to be laid out with an ax handle. But Lurie is as unwilling to pick apart the bad guys as the good—it's less damaging to be a nut case than a phony. The star-struck and passive Americans here drift through a dream of culture and coziness, none of them asking if the English are as well-read and well-bred as Anglophiles like to think. Much less does anyone knock over the whole damn tea tray. Christ, this novel finally makes you ask in exasperation, what are Americans *for?*

In brief: "COMFORT HIM WITH APPLES, stay him with flagons," suggests the captain of Saul's host in Joseph Heller's **God Knows** (Alfred A. Knopf). When apples and flagons fail to work, someone says that music has charms to soothe a savage breast. Replies the captain: "No shit?" If this sort of humor is to your taste, you can have 353 pages of it for $16.95. On the other hand, you could spend the same time and money on three Mel Brooks movies, and have $2 left over for popcorn.



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"...*Hawaiian Heat* is friendly and likable, *Jessie* squeaky-clean. *Paper Dolls* lets us eat our cheesecake and have it, too..."

Prime-time crime: *Ned Beatty and Angela Lansbury in* Murder, She Wrote.

A FUNNY THING HAPPENED TO ME HALFway through a screening of the two-hour **Jessie** pilot (September 18; 9 P.M.; ABC). They turned off the machine. They seized, in the dark, my clipboard. They—ABC, M-G-M, and United Artists—had changed producers in midbeam, from Eric Bercovici and Richard St. Johns to the busy David Gerber (*George Washington, The Last Days of Pompeii,* etc.). The busy Gerber had complained to ABC that I shouldn't be seeing what I had already seen half of, because *Jessie* was having her face lifted even as I sat there, forming my opinion. She would look in the future more like *Pat and Mike.* And certain unlikelihoods would be, ah, plausibilized.

As a matter of fact, I had rather enjoyed my first hour of *Jessie.* Lindsay Wagner, who was always wasted in *The Bionic Woman,* stars as a divorced police psychiatrist who comes home to Tucson, Arizona, to be misunderstood by her boss, Lieutenant Alex Ascoli (Tony Lo Bianco). Wagner and Lo Bianco may not be Hepburn and Tracy, but there is between them, in the first minute and a half, an erotic charge, a zap of adult sexual attraction, that Dolly Parton and Burt Reynolds spent three hours not finding in *The Best Little Whorehouse in Texas.*

As another matter of fact, I had heard the *Jessie* face-lift rumors and had gathered the impression that the program was being revised to put in more sex and violence. *More?* I thought, after a single hour in which there'd been four rapes, three murders, at least as many demolition derbies, a little-boy hostage, a menacing cactus, and Celeste Holm (Jessie's cactuslike mother). Please, sir: less sex and violence, more Pat and Mike.

Gerber, however, was right about the unlikelihoods. Jessie is not only wise and sad, and brave, and beautiful, and as squeaky-clean as her Tucson police station. She is also a Mary Lou Retton at prognosis; she always scores tens. As if by voodoo or divine afflatus, she visualizes a blond rapist she's never seen or heard of, unto his bad teeth and his mother fixation and his tattoo.

Gerber promises to mess her up a little. He even promises to mess up the Tucson police station, for that grimy "urban" look. I believe him, if only because he let me see the second hour of the pilot, and I want people—adults—like Wagner and Lo Bianco to succeed in a television series, because the Tinkertoys and the Erector Sets have taken over too much of prime time.

Which brings us to **Paper Dolls,** also on ABC Tuesday nights (premiere Sunday, September 23; 9 P.M.). Nothing I say here will stop the American public from turning *Paper Dolls* into a hit. It has sex, money, drugs, beautiful clothes, stately mansions, stretch limousines, the Mafia, smarminess, hypocrisy—everything except intelligence. Sixteen-year-old Laurie Caswell (Terry Farrell) wants to be a fashion model. Her mother, Dinah (Jennifer Warren), has her doubts: "They turn you into a piece of meat." And so, in the two-hour pilot, we get to watch and disapprove of Laurie's being turned into a piece of meat. This is eating your cheesecake and having it, too.

Grant Harper (Lloyd Bridges, looking good) runs a cosmetics conglomerate. His son, Wesley (Dack Rambo), works for him and on various adolescent girls. His daughter, Blair (Mimi Rogers), when she isn't on a horse or contemplating an abortion, takes off old clothes and puts on new ones in Milan. Fresh-faced, suburban Laurie finds herself inadvertently moving in on the territory of pillhead Taryn Blake (Nicollette Sheridan), who never had a chance to be "a normal kid" because, instead of a mother, she had Brenda Vaccaro, who chews a lot of wallpaper. Meanwhile, Blair's husband, David (Richard Beymer), won't take any money from Grant, and ends up dickering with swarthy types in an Italian restaurant, while Laurie's mother seems on the verge of footsie with a man who actually writes novels. Between the white roses and the salmon and Elaine's and Bobby Short, all these people are somehow being manipulated by the vampire-agent Racine (Morgan Fairchild, "the divine Jaws IV").

While I was at ABC, I should have seen *Glitter* (Thursdays; 9 P.M.), but we weren't ready for each other yet, maybe because they're putting in more sex and violence, and so I watched **Hawaiian Heat** (Fridays; 9 P.M.) instead. Of course, *Hawaiian Heat* seethes with the usual beach bunnies, the surfboard and the sailboat, not to mention yet another pair of buddy-buddy derring-doers. But these derring-doers are remarkably lika-

Photograph by Bret L. Matthews.

ble, sort of Tom Sawyer and Huckleberry Finn with licenses to kill.

Mac Riley (Robert Ginty) and Andy Senkowski (Jeff McCracken) are best friends and Chicago cops. They hate winter: "fur jockstrap weather." They are fed up with little-boy thugs: "Mouseketeers with handguns." They have sworn a blood oath: "the Warsaw-Dublin Pact—never to be like our fathers." Andy's father runs a Polish delicatessen. Mac's father was a cop who took bribes and went to jail. Because Mac tried to cover for his father, neither he nor Andy will ever be promoted to detective. They promote themselves instead to Honolulu, where they can feel sorry for themselves in the sun. "Do you think we ever really get away from our parents?" "Maybe in the next life."

Naturally, there are Jeeps and helicopters and a lighthouse and a heroin deal in or around Honolulu, as well as Major Taro Oshira (Mako Iwamatsu) of the Criminal Investigation Unit and a parrot. Mac and Andy and Oshira and the parrot foil the bad guys at the lighthouse, and all kinds of domestic tranquillity ensues. Maybe I'm just a sucker for friendship in a world that seems increasingly to eat ugly pills, but Ginty and McCracken made me believe that they had chosen each other as brothers and needed each other as sons with severed family ties. Whereas I don't believe *Riptide* for a minute. *Hawaiian Heat* deserves another couple of Fridays.

Sundays may be fun again, at least on CBS at 8 P.M. **Murder, She Wrote** seems to be an equal-opportunity employer for senior citizens—although you do have to like Angela Lansbury almost as much as everybody else on the program tries to. Lansbury is Jessica Beatrice Fletcher, a widow who teaches high-school English in the small town of Cabot Cove on the coast of Maine, while in her spare time writing mystery novels—"the pregnant ballerina is the killer"—and solving murders and telling jokes. When I first heard about *Murder, She Wrote,* I thought it was a terrible idea. But Lansbury triumphs in the two-hour pilot (September 30), with the help of Arthur Hill as her romantically inclined New York publisher, Ned Beatty as an incompetent police chief, and Brian Keith as a fast-food tycoon (chowder, of course). There is a yacht, and a computer, and a costume party to which you come dressed up as your favorite character from fiction, and cleverly placed clues—I particularly liked the shoes in the swimming pool—and enough snappy dialogue to make you think you might be watching an MTM sitcom.

Bravo, mostly. One caution: If *Murder, She Wrote* is going to pretend to visit New York, somebody should tell California that our exact-change bus fare is no longer 75 cents. ■

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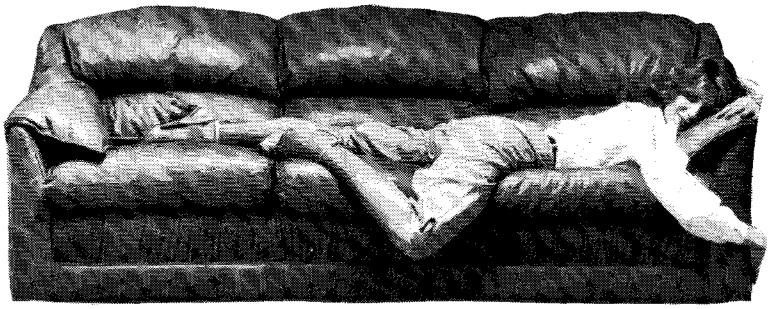

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THE COOKED AND THE RAW

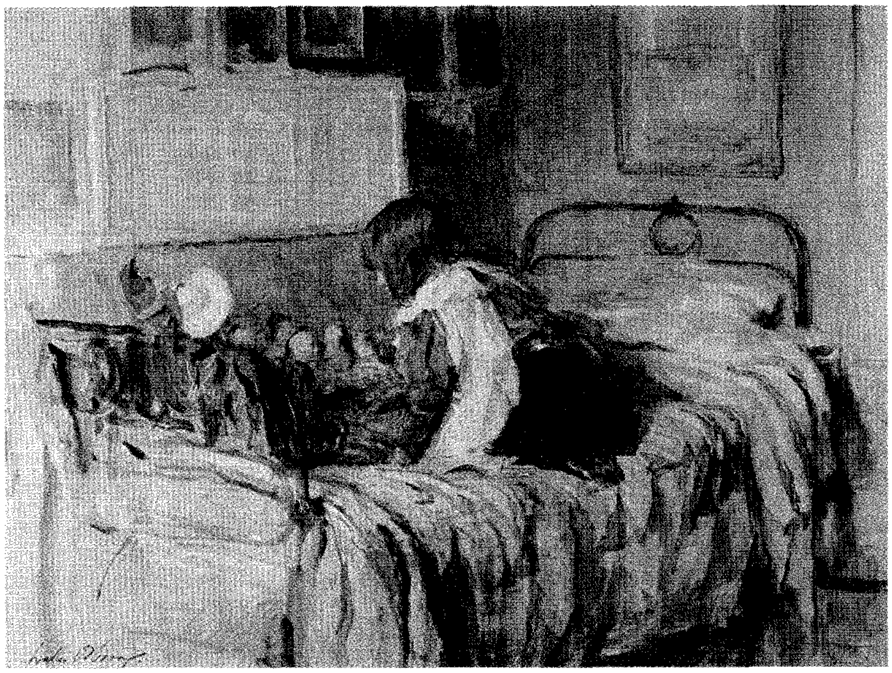
"...Closer to the Maoris than to Watteau, the drawings at Willard show a group of artists in hot pursuit of immediacy..."

THE CHARACTER OF THE ONCOMING season is now clear: It's the raw and the cooked, in startling proximity. Civilization greets its discontents. At dawn last week in the Metropolitan Museum, a delegation of Maoris met to lift the taboos from the sacred relics in **"Te Maori: Maori Art From New Zealand Collections,"** a show that can now be viewed by profane Western eyes. Next week, the Museum of Modern Art begins to consider why modern culture is so sympathetic to primitive experience (*New York,* September 17). Meanwhile, two unassuming shows of drawings opened in the silence of early September, and they modestly and quietly raise many of those same Big Questions.

"Master European Drawings From the National Gallery of Ireland" is pure civilized pleasure, "the cooked" in a highly palatable state. It would bear no association with the small show of contemporary drawings organized by Mark Baron for Willard Gallery were it not for the tom-tom thud of those questions in the background. The National Gallery was founded in 1854, so its collections are a good expression of European connoisseurship. Its drawings were not seen abroad until the late 1960s. Those on loan to the Morgan Library (via SITES, the Smithsonian's traveling-exhibition service) are the high points, plucked one by one out of the stream of postmedieval art. Because the show has no historical framework, you're encouraged to play favorites. Mine include a myopic James Joyce, by the British dandy Augustus John; a heartrendingly understated red-chalk study by Watteau of the flowing back of a woman's gown; and two superb Turner watercolors, part of a collection of more than 30 back home. We can guess at the quality of the Turners left behind by studying these: a whispery scene of a Venice canal and a Wagnerian view of castles on the Rhine. They are matched by two Whistler watercolors: a London street shrouded in black fog, a river or harbor glowing under the salmon skies of evening.

You could easily take this show at face value. You might also, given the season's mood, consider it as a form of cultural relativism. The period it covers—from the Renaissance to the early twentieth century—was dominated by realism, which, in its broadest sense, is a peculiarly European notion found nowhere else in world art. (29 East 36th Street; through November 25.)

Closer to the Maoris than to Watteau, **"Selected Drawings by Eleven Artists,"** at Willard, is strictly "the raw." Every artist here is in hot pursuit of immediacy, of sensation and idea fused in the flash of a lightning bolt. They all draw like impatient cryptographers, or people who speak in tongues; each line and circle must vibrate on its own high frequency. Baron's argument twists and turns. At first glance, he means merely to compare artists fashionable now with others who are out of favor. Jean-Michel Basquiat, Susan Rothenberg, and Joseph Beuys, for instance, are put next to Norris Embry, an American born in 1921 who studied with Oskar Kokoschka, and Anton Heyboer, born in 1924, who now lives in the Netherlands with a harem of "wives." There is more than fashion to the comparisons, however. Embry was treated for schizophrenia before his death in 1981; Heyboer spent time in a mental hospital. Joseph Beuys claims to have suffered a mystical, transformative brush with death in a plane crash in World War II. Some artists here are certifiably mad, and others are aiming for the appearance of madness, or at least for the unifying passion that madness brings. But even that assessment is too simple. More to the point is the discovery that primal human thought takes the shape of signs, symbols, lines, and ideograms. Heyboer's work, for instance, is scribed in a cryptic private language of lines that bring to mind the signs scratched in the Peruvian desert by the ancient Nazca Indians. What's interesting in this show is not madness per se, but the conceptualizing patterns that underlie world art, whether "primitivistic" or truly tribal.



High point: The Doll's House, *by Walter Osborne, at the Morgan.*

Mark Baron says his tastes were directed toward primitive (Egyptian, archaic, non-Western) art by his mother, Hannelore Baron, who fled Nazi Germany in 1939 and taught herself to paint in New York. Her prints here, of cutout figures run through a press, are close to Heyboer's in their obsessive intensity. Embry is equally intense, but also graceful. Their work is not elegant or pretty—certainly not as elegant as that of their educated counterparts, the Americans Jim Colarusso and Carole Seborowski and the Swiss artist Not Vital (the name rhymes with Joe Vidal). The younger art-

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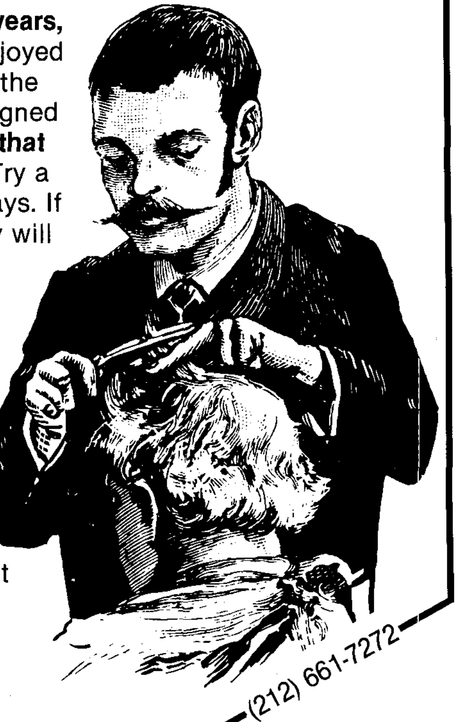

ists, like the German Expressionists, are frequently reaching for a madness they don't truly own.

That leaves Susan Rothenberg, still the best for the uncompromising simplicity of her hallucinatory figures, and Basquiat, a street kid and bright naïf with fire in his hands. These two have made a convincing mix of the raw and the finely minced through a willing (or unwitting) discipline of the self. (29 East 72nd Street; through October 6.)

Which brings us back to the Maoris, for whom discipline was not an issue. I'm not exactly an expert in their cosmology, but one needn't be to appreciate their art's refinement. The Maoris settled in New Zealand over a thousand years ago, and their fierce culture had time to develop a high state of carving. Ancestor figures were chiseled with stone tools onto household objects such as fishhooks and flutes, but especially onto door lintels, where their warlike posture would have been daunting to any evil spirits in the vicinity. The Maoris had a way with line—row after row of carved "chain stitching" covers each figure. A dignified Maori man in a pin-striped suit explained at the opening of the show that the figures are symbolic portraits: Each ancestor has been given a distinctive set of tattoos, "abstracted" but still recognizable to Maoris. (Fifth Avenue at 82nd Street; through January 6, 1985.)

Nicholas Africano's PAINTINGS OF THE 1970s were silent soap operas set against colored backdrops. Tiny figures in vast expanses of yellow or green battled each other with the halting cruelty of modern men and women immobilized by doubt. (You were never sure of the specifics until you talked to Africano, who explained that one series, for instance, was about battered women.)

The new paintings are larger, bolder, and looser, but they aren't as much of a departure as they might at first seem. The figures have been given identities: the straw-man puppet, Petrouchka; a gauze-gowned woman representing the artist's mother; and Evelina, the heroine of an eighteenth-century novel. Supposedly, all the characters are victims of the conflict between their private desires and their social role, but you wouldn't know it from what you see on canvas. The new works are increasingly sentimental without much increase in their ability to tell a clear story. The harder they clamber after significant meaning, the more they slip out of Africano's grasp. The agonized poetry of Africano's earlier work has not been improved upon, though enough persists to anchor the new works' fluffy pastel colors in serious concerns. (Holly Solomon Gallery, 724 Fifth Avenue, near 57th Street; through September 29.) ■

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BY LEONORE FLEISCHER

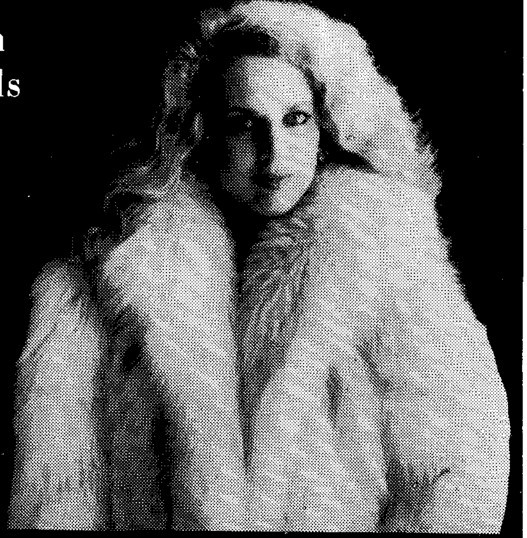
Warehouse Sale

THE DONGHIA WAREHOUSE IS MOVING, and its two-day sale includes fabrics, showroom furniture, and used office equipment and furniture. Fabrics, now 70–80 percent off retail, include: contemporary, document-floral, hand-screened, and small geometric cotton prints, now $1.50 a yd.; textured cotton chenille from West Germany, now $10 a yd.; Designers Guild of London contemporary-print cotton, now $10 a 3-yd. length; Peruvian alpaca, now $10 a yd.; worsted wool in various textures, now $10 a yd.; hand-painted silk, now $15 a 3-yd. length; full-grain calfskin hides, now $50–$100; upholstery-weight tussah silks (some backed), now $3 a yd. Also, Torino hand-painted wallpaper in solid colors, now $3 a 36-sq.-ft. roll. From its uptown showroom: Plaza armchair and side chair, covered in Karl Mann fabric, retail $1,085 and $920, respectively, now $325 and $275; Plaza armchairs, retail $1,085 each, now $300 (red or green mohair) and $325 (gold cloth); four leather Madison bar chairs, retail $1,125 each, now $350; two Donghia queen-size and two single beds, with fully upholstered box spring and headboard, retail $4,150 (single) and $4,950 (queen size), now $350 and $500. Office furniture and equipment include file cabinets, swivel chairs, one Burroughs Checkwriter invoice machine, armchairs, and much more, all greatly reduced. American Express, MasterCard (M.C.), Visa (V.), checks accepted; all sales final. *Donghia Warehouse, 85 University Pl., ninth floor (477-9877); Fri. and Sat. 9:30 a.m.–4:30 p.m.; 9/21 and 22 only.*

Showroom Sale

SAMPLES AND ONE- AND FEW-OF-A-KIND items of contemporary home and office furniture are on sale for two days only. A few examples: gray Alky lounge chairs, list $572, here $155; 48-in.-diameter oak-veneer dining table, list $825, here $175; pin-striped-wool two-seater sofas, list $2,695, here $775; rust-colored Ribbon lounge chair and ottoman, list $4,450, here $1,350; two rosewood cabinets, list $4,400 for the pair, here $1,200; matching rosewood-and-glass four-section wall unit, list $4,475, here

DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*



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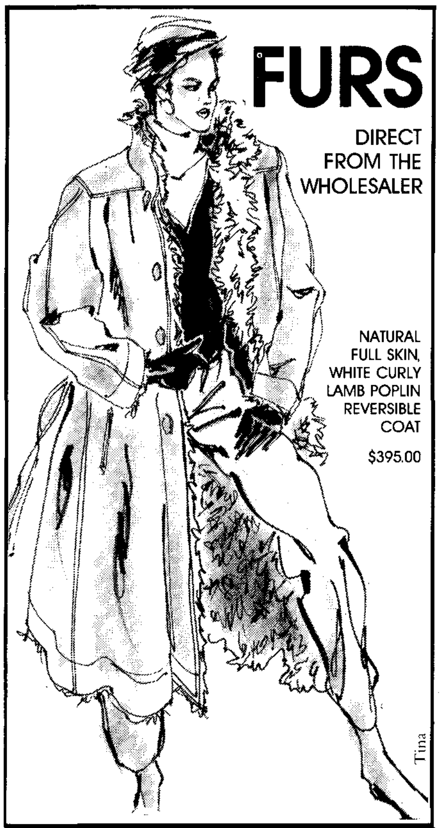

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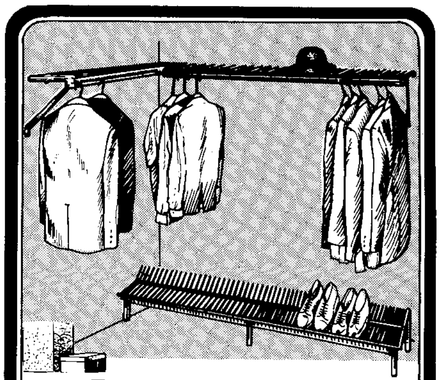

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$1,216; Mississippi twelve-seat circular modular unit, list $6,360, here $1,195; Sistema five-piece modular unit, with two white plastic tables, list $7,600, here $1,500; Dolmen taywood-and-lacquer desk and wall unit, list $33,100, here $8,900; Plia plastic folding chairs, list $89–$125, here $29.95; Planta plastic coat stands, list $250, here $75; Plano plastic drop-leaf tables, list $675, here $150; and much more. Everything sold as is. Delivery available at additional charge. V., checks accepted; all sales final. *Castelli Furniture, Inc., 950 Third Ave., at 57th St. (751-2050); Fri. 2–8 p.m. and Sat. 9 a.m.–5 p.m.; 9/21 and 22 only.*

Yarns

A WIDE SELECTION OF YARNS ARE ON sale here at prices close to wholesale. A few examples: miscellaneous summer-weight yarns, were $2.95 a 50-g. ball, now 69 cents; wool-worsted and sport-weight yarns, were $1.69 a 50-g. ball, now 89 cents; Arwina wool fingering yarn, was $3.45 a 50-g. ball, now $1.75; variegated Italian Estate yarn, was $3.45 a 50-g. ball, now $1.99; Isabella heather mohair yarn, was $4.75 a 50-g. ball, now $2.25; French bulky wool yarn in solids or tweeds, was $5.50 a 100-g. hank, now $3; Arlechino rayon ribbon yarn, was $4.95–$5.45 a 40-g. ball, now $3.25; imported wool and wool-blend yarns, were $5 a 100-g. hank, now $3.50; Gemini Charmeuse ribbon yarn, was $9.95 a 75-yd. spool, now $3.85; silk yarn, was $15 a 100-g. hank, now $9; many cones of yarn in different fibers and weights, were $5, $15, and $25 per pound, now $2.50, $10, and $15. During the sale, non-sale yarns are reduced 20 percent between 8 and 10 A.M. M.C., V. accepted on purchases of $30 and up; checks accepted; all sales final. *Zamart, Inc., 11 West 37th St. (869-7606); Mon.–Fri. 8 a.m.–6:30 p.m. and Sat. till 5:30 p.m.; through 9/29.*

Chapeaus

GLORIOUS VINTAGE HATS, AS WELL AS new ones, are on sale at this not-for-profit thrift shop benefiting Planned Parenthood of New York City. Most hats are for women, but there are a few for men. Women's vintage hats from the 1930s, '40s, and '50s include: beige felt Irene Dunne hat with veil and large iridescent-green feather, here $35; Jacques Fath pink-and-black straw-hat with feather and veil, here $24; oversize felt-and-wool-blend beret, here $22; pink shantung-silk hat with chiffon flower, here $18; large black Garbo-brim hat with silk sash and tassel, here $25; burgundy straw-hat with velvet ribbon and silk rose, here $18; Adolfo II feathered fedora, here $40; chinchilla hat, here $100; stone-marten hat, here $100; and much more. New hats for women include: one-of-a-kind-sample felt hat with red ribbon, here $13; two black-velvet slouch berets, here $8 each; wide-brimmed straw-hats, here $15–$20. New hats for men include: Donegal-tweed walking hats, here $18; straw-hats, here $10. Also, vintage hatboxes, many from Bergdorf's and Saks, here $3–$10. Cash-and-carry only; all sales final. *Second Time Around Thrift Shop, 220 East 23rd St. (685-2170); Fri. and Sat. 10 a.m.–5:45 p.m.; 9/21 and 22 only.*

Sleepwear

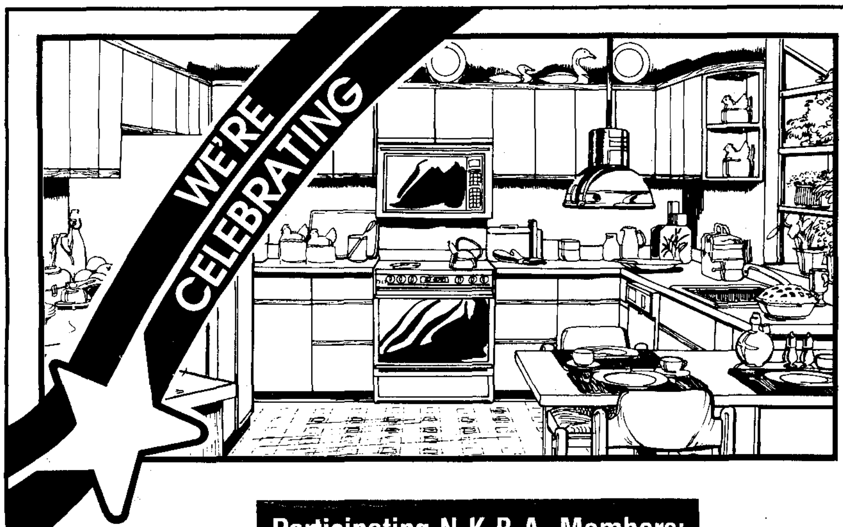
VERY PRETTY COTTON SLEEPWEAR FROM Belgium, sizes 6–14/16 (P–XL), trimmed with lace and embroidery, is on sale here at below wholesale. Many styles are suitable for nursing mothers. All sleepwear has been reduced to two prices: knee-length cotton gowns, striped teddies, and matching cover-ups, now $25 each; longer gowns, robes, peignoirs, cotton-crêpe gowns with ruffled-and-embroidered yokes, now $40 each. Also, a group of one-of-a-kind samples, mostly size 8/10 (S), now $25; two-piece sweatsuits, now $25 for each piece ($40 for the set); and much more. Checks accepted; no credit cards; all sales final. *Products Exchange Company, Inc., 330 Fifth Ave., near 33rd St., Room 703 (239-1380); Wed.–Fri. 10 a.m.–6 p.m.; 9/19–21 only.*

For the Home

THIS WHOLESALER, WHICH MANUFACtures custom draperies and bedspreads, opens its Bronx factory to the public on Saturdays, and its New Jersey outlet three days a week. Fabrics include Cohama, Cyrus Clark, Jay Yang, and Waverly-Schumacher. Designer-fabric outline-quilted bedspreads, here $125 (full size), $150 (queen size), and $175 (king size); loom-quilted bedspreads, here $50–$60 (full or queen size) and $65–$75 (king size); custom-made bedspreads, here $175 (full or queen size) and $250 (king size); custom-made draperies, here $69 a single-width pair; shower curtains, here $19–$24 (pleated or valanced styles slightly higher). Custom-made balloon shades, roman shades, swags, tablecloths, and valances available. All custom work available with your own fabric, or in-stock or special-order fabric. Professional measuring and installation available at additional cost. Checks accepted as deposits for custom work only; no credit cards. Exchanges possible on in-stock merchandise; all other sales final. *Bedspreads & Draperies Direct Outlet, 266A Grand Ave., Englewood, N.J. (201-568-5899); Thurs. 10 a.m.–7:30 p.m., Fri. and Sat. till 5 p.m. By car from Manhattan: Take George Washington Bridge; follow signs to Rte. 4; go approximately three miles to Grand Ave./Englewood Exit; go north for three blocks; outlet at rear of Burrows building. Bedspreads & Draperies Direct Factory, 135 East 144th St., the Bronx (993-5668); Sat. (and Mon. 10/8) 9 a.m.–4 p.m; closed 10/6. By subway: Take No. 4 train to 149th St. / Grand Concourse station; go one block south; turn right; go one block. Call for driving directions.*

Books

THE BROOKLYN PUBLIC LIBRARY'S MAJOR fund-raising event, its Books-by-the-Pound Sale, is here. More than 20,000 used books (most of them hardcover) are on sale for 50 cents a pound in the Central Library's parking area. The library is also having a fair, featuring the Al Browne Jazz Band. Children's entertainment includes face painting, a sing-along, and Robaire the Clown. Admission is free. Cash-and-carry only. *Brooklyn Public Library, Flatbush Ave., Brooklyn (780-7700; call 780-7712 on Sun. if a rain date seems likely); Sun. 10 a.m.–4 p.m.; 9/23 only (rain date 9/30).* ■



national KITCHEN/BATH week

During National Kitchen/Bath Week, we'll show you many exciting new products and accessories. This special event happens only once a year—September 15 to 23—so don't miss it. If you're ready to remodel, or create additions to your kitchen or bath, come see the latest in styles and value that will really spruce up your home. You'll be repaid many times just for the ideas we'll pass along. Plan now on visiting us during our National Kitchen/Bath Week celebration.

Participating N.K.B.A. Members:

Alamode Kitchen Center
206 E. Jericho Turnpike
Mineola, New York
516/741•0525

Aladdin Remodelers, Inc.
5000 Sunrise Highway
Massapequa, New York
516/798•2323

Cardinal Kitchens, Inc.
410 4th Avenue
Brooklyn, New York
212/624•5896

Classic Kitchen & Bath Center
1579 Northern Boulevard
Manhasset, New York
516/627•4194

Frederick Construction Company
79-49 Myrtle Avenue
Glendale, New York
212/381•8300

Herbert P. Bisulk, Inc.
295 Nassau Boulevard South
Garden City, New York
516/483•0377

Interior Design Centre
2399 Richmond Avenue
Staten Island, New York
212/494•1313

Kitchen Cabinet Co-Op
Maspeth Home Improvement Center
79-07 Grand Avenue
Elmhurst, New York
212/335•4787

Kitchens by Mr. D. Inc.
4163 Merrick Road
Massapequa, New York
516/799•6099

Kitchen N' Things
53 New Dorp Plaza
Staten Island, New York
212/979•5450

Kitchens Unique
482 East Meadow Avenue
East Meadow, New York
516/794•4092

St. Charles Kitchens
of New York City
150 E. 58th Street
New York, New York
212/838•2812

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A Complete Entertainment Guide for the Week Beginning Sept. 19.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—Thru Sept. 18: "American Pictures." Opening Sept. 19: "Bona." #2—Thru Sept. 20: "Once Upon a Time in the West."

5. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. #1—Thru Sept. 20: Zen and the Martial Arts. Sept. 17: "Anger"; "Dragon Gate Inn." Sept. 18: "Dragon Gate Inn"; "The Valiant Ones." Sept. 19: "Legend of the Mountain." Sept. 20: "The Wheel of Life"; "All the King's Men." Beg. Sept. 21: Russ Meyer retrospective. Sept. 21: "Beyond the Valley of the Dolls"; "Good Morning and Goodbye." Sept. 22: "Vixen"; "The Immoral Mr. Teas." Sept. 23: "Lorna"; "Mudhoney." #2—Thru Sept. 20: "Breathless" (1959). Beg. Sept. 21: "Faster, Pussycat! Kill! Kill!"

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"The 4th Man." #2—Thru Sept. 20: "Ghostbusters." Beg. Sept. 21: "Spetters."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Thru Sept. 20: "Repo Man."

9. **ART—8th St. E. of University Pl.** 473-7014. "Purple Rain."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Sept. 17: "The Threepenny Opera"; "The Blue Angel" (1929). Sept. 18: "Fury"; "Manhunt." Sept. 19: "Too Many Husbands"; "The More the Merrier." Sept. 20: "Ziegfeld Girl"; "The Bad and the Beautiful." Sept. 21–22: "The 39 Steps" (1935); "The Lady Vanishes" (1938). Sept. 23: "A Night at the Opera"; "Murder at the Vanities."

11. **ST. MARKS CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Sept. 20: "Red Dawn"; "*The Year of Living Dangerously.*"

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Sept. 18: "The Red Shoes"; "Tales of Hoffman." Sept. 19–20: "Caligula." Sept. 21–22: "Harold and Maude"; "King of Hearts." Sept. 23–25: "War of the Worlds"; "When Worlds Collide."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"The Woman in Red." #2—Thru Sept. 20: "The *Last* Winter." Opening Sept. 21: "Until September."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"Improper Conduct." #2—Thru Sept. 20: "The Jigsaw Man." Opening Sept. 21: "All of Me." #3—Thru Sept. 20: "After the Rehearsal." Beg. Sept. 21: "Entre Nous." #4—Thru Sept. 20: "Erendira." Opening Sept. 21: "All of Me."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "Revenge of the Nerds."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "The Karate Kid."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Tightrope."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "Careful He Might Hear You."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Ghostbusters." #2—"The Woman in Red." #3—Thru Sept. 20: "Bolero." Opening Sept. 21: "Until September."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"Dreamscape." #2—Thru Sept. 20: "Flashpoint." Opening Sept. 21: "The Evil That Men Do."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Indiana Jones and the Temple of Doom."

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—"Revenge of the Nerds." #2—"Purple Rain." #3—"Bachelor Party." #4—"Ninja Mission." #5—"The Being." #6—"Bolero."

33. **LOEWS STATE—B'way nr. 45th St.** 575-5060. #1—"C.H.U.D." #2—"Ghostbusters."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "The Karate Kid."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "Tightrope."

37. **RKO WARNER TWIN—B'way nr. 47th St.** 315-8425. #1—"Gremlins." #2—"Exterminator 2."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Red Dawn." **EMBASSY 3**—"Oxford Blues." **EMBASSY 4**—"The Philadelphia Experiment."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Sept. 17: "The Dark Crystal"; "The Lord of the Rings." Sept. 18–19: "The Benny Goodman Story"; "The Glenn Miller Story"; "The Eddie Duchin Story." Sept. 20–22: "The King of Comedy"; "Diner." Sept. 23–24: "Marathon Man"; "Midnight Cowboy." #2—Sept. 17–18: "Carnal Knowledge"; "The Graduate." Sept. 19–20: "Baby, It's You"; "Lianna." Sept. 21–22: "Midnight Express"; "Yol." Sept. 23: "The Caine Mutiny"; "Beat the Devil"; "Dead Reckoning."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "The Jungle Book."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "A Soldier's Story."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Lawrence of Arabia."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "Bolero."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Thru Sept. 20: "8½"; "L'Age d'Or." Sept. 21: "La Nuit de Varennes"; "Danton." Sept. 22: "Querelle"; "The Moon in the Gutter." Sept. 23: "And the Ship Sails On"; "The Eyes, the Mouth."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "The Woman in Red."

50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. "The Ballad of Narayama."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "Metropolis."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "Dreamscape."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "A Joke of Destiny."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Swann in Love."

57. **D. W. GRIFFITH—59th St. nr. Second Ave.** 759-4630. "The Last Winter."

58. **MANHATTAN—59th St. bet. Second and Third Aves.** 935-6420. #1—"Tightrope." #2—Thru Sept. 20: "Purple Rain." Opening Sept. 21: "The Evil That Men Do."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "A Soldier's Story." **CORONET**—Thru Sept. 20: "Love Streams." Opening Sept. 21: "Places in the Heart."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "The Return of Martin Guerre."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "The Bostonians." **CINEMA II**—753-0774. "Another Country."

61st Street and Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—Thru Sept. 20: "Cal." Opening Sept. 21: "All of Me." #2—832-2720. Thru Sept. 20: "The Jigsaw Man." Opening Sept. 21: "Windy City."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "Utu."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—Thru Sept. 20: "Indiana Jones and the Temple of Doom." Opening Sept. 21: "Until September." #2—"Ghostbusters."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "The Gods Must Be Crazy."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. Opening Sept. 19: "Amadeus."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. Program unavailable.

78. **UA EAST—First Ave. at 85th St.** 249-5100. "Tightrope."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—Thru Sept. 20: "C.H.U.D." Opening Sept. 21: "The Evil That Men Do." #2—"The Being."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. "The Karate Kid."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—"Exterminator 2." #2—Thru Sept. 20: "Purple Rain." Opening Sept. 21: "All of Me."

MOVIES

61st Street and Above
West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. Thru Sept. 18: "The Woman in Red." Opening Sept. 19: "Amadeus."

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"Full Moon in Paris." #2—"First Name: Carmen." #3—"The Family Game."

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—Thru Sept. 19: "Entre Nous." Opening Sept. 20: "Bizet's Carmen." #2—Thru Sept. 19: "In the White City." Beg. Sept. 20: "Entre Nous."

89. **REGENCY—B'way nr. 67th St.** 724-3700. Thru Sept. 17: "Three Comrades"; "Mannequin." Sept. 18–19: "Pride of the Yankees"; "The Show Off." Sept. 20–22: "Sleuth." Sept. 23: "The Band Wagon"; "On the Town."

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—"The Brother From Another Planet." #2—"Old Enough."

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—"Ghostbusters." #2—Thru Sept. 20: "The Natural." Opening Sept. 21: "Until September." #3—"Purple Rain." #4—"Tightrope."

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—Thru Sept. 20: "The Karate Kid." Opening Sept. 21: "All of Me." #2—"The Woman in Red."

95. **THALIA—95th St. W. of B'way.** 222-3370. Sept. 17: "Berlin Alexanderplatz." Sept. 18: "The Dead Zone"; "Brainstorm." Sept. 19: "Paisan"; "Adventures of St. Francis." Sept. 20: "Pickup on South Street"; "The Crimson Kimono." Sept. 21: "Susana"; "Demons in the Garden." Sept. 22: "Walkabout"; "Gallipoli." Sept. 23: "1900."

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. Sept. 19: "Memories of Underdevelopment"; "Before the Revolution." Sept. 20: "Coup de Torchon"; "Le Crabe Tambour." Sept. 21: "The Night of the Shooting Stars"; "The Spider's Stratagem." Sept. 22: "Citizen Kane"; "Touch of Evil." Sept. 23–24: "Nostalghia"; "Stalker."

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—"The Bounty"; "Gorky Park." #2—Thru Sept. 20: "Exterminator 2." Beg. Sept. 21: "The Karate Kid." #3—Thru Sept. 20: "Gremlins." Beg. Sept. 21: "Purple Rain." #4—Thru Sept. 20: "The Natural." Opening Sept. 21: "The Evil That Men Do."

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. 873-1070, 873-4225; Naturemax: 496-0900. Free with museum adm. Sept. 17-20, 6:30–10:30 p.m.: 1984 Margaret Mead Film Festival: Forty-one films will be screened, concerning such themes as urban life, ritual, elders, conflicting worlds and spiritual communites, and including 23 New York premiers. Naturemax Theater: Adm. $3; senior citizens & children $1.50 (each film): Daily 10:30 a.m.–3:30 p.m. (Wed., –4:30 p.m., Sat.–Sun., –4:40 p.m.): "To Fly" & "Living Planet"; Adm. $4.50; senior citizens & children $3 (double feature): Fri., 4:30 p.m., Fri.–Sat., 6 & 7:30 p.m.: "To Fly" & "Living Planet."

ASIA SOCIETY—Park Ave. at 70th St. 288-6400. Adm. $5; members $4. Sept. 21, 8 p.m.: "Bwana Toshi" (1965) by Susumu Hani.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. Sept. 19, 8 p.m.: "The Ladykillers" (1955) by Alexander Mackendrick, with Alec Guinness.

FILMS CHARAS—350 E. 10th St., bet. Aves. B and C. 982-0627. Donation $1.50. Lower East Side on Film. Sept. 18, 8 p.m.: "Heart of Loisaida" (1979) by Marci Raven & Bienvenidia Matias, "Bowery Dawn" (1972) by Andy Lamy, "Young Braves" by Michael Jacobsohn, & "East Side Summer" (1958) by Rudy Burckhardt.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $5. Sept. 21, 7:30 p.m.: "Far Thunder" (1981) by Yoshitaro Negishi. Sept. 22, 2 p.m.: "Back-Jet Family" (1984) by Sogo Ishii; 5:30 p.m.: "Disciples of Hippocrates" (1980) by Kazuki Omori. Sept. 23, 2 p.m.: "Races" (1984) by Masato Harada.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Thru Sept. 20: Metromedia and the Du Mont Legacy. Thru Sept. 29: Four Rare One-Hour Shows From *The Honeymooners*. Thru Nov. 1: *See It Now*: A Retrospective. Sept.

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Screenplay and original stage play by PETER SHAFFER Produced by SAUL ZAENTZ Directed by MILOS FORMAN

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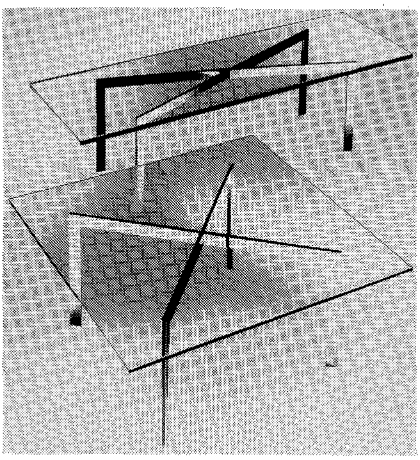

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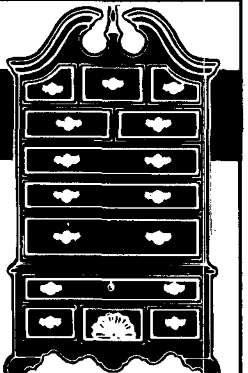

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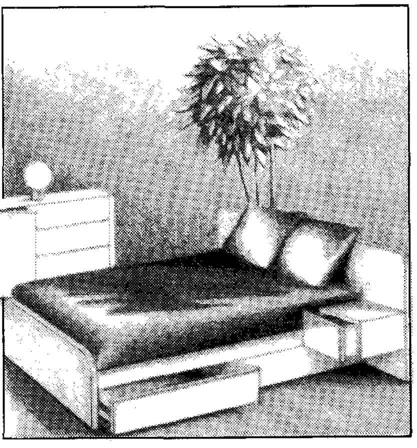

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MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. Video: Thru Sept. 18: Selections From the Circulating Video Library. Films: Sept. 17, 2:30 p.m.: "The May Revolution" (1937) by António Lopes Ribeiro; 6 p.m.: "The Song of Lisbon" (1933) by Cottinelli Telmo. Sept. 18, 2:30 p.m.: "Brandos Costumes" (1972–74) by Alberto Seixas Santos; 6 p.m.: "The Green Years" (1963) by Paulo Rocha. Sept. 20, 2:30 p.m.: "A Bee in the Rain" (1973) by Fernando Lopes; 6 p.m.: "Mountain Wolves" (1942) by Jorge Brum Canto. Sept. 21, 2:30 p.m.: "An American March" (1941) by Oskar Fischinger, "The Petrified Dog" (1948) by Sidney Peterson, "Scorpio Rising" (1963) by Kenneth Anger, "Oh Dem Watermelons" (1965) by Robert Nelson, "All My Life" (1966) by Bruce Baillie, & "Valse Triste" (1978) by Bruce Conner; 6 p.m.: Animation Program I. Sept. 22, 2:30 p.m.: "La Caduta di Troia" (1910) by Giovanni Pastrone, & "Goluboi Ekspress" (1929) by Ilya Trauberg; 5 p.m.: Animation Program II. Sept. 23, 2:30 p.m.: "A Midsummer Night's Dream" (1968) by Peter Hall; 5 p.m.: "Macbeth" (1948) by Orson Welles.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens & children $2. Sept. 17, 7:45 p.m.: "Fitzcarraldo" (1982) by Werner Herzog. Sept. 18, 7:45 p.m.: "Dersu Uzala" (1975) by Akira Kurosawa. Sept. 19–20, 7:30 & 10 p.m.: "Burroughs" (1983) by Howard Brookner. Sept. 21, 7:30 & 10:30 p.m.: "Limelight" (1952) by Charles Chaplin; Sept. 21, 7:30 p.m.: "Underworld, U.S.A." (1961) by Samuel Fuller. Sept. 22, 7:30 p.m.: "Napoleon" (1927) by Abel Gance. Sept. 23, 2 & 7 p.m.: "1900" (1977) by Bernardo Bertolucci, with Robert De Niro.

NEW YORK PUBLIC LIBRARY—Webster branch, 425 Ave. of the Americas. Sept. 20, 6 p.m.: "Hour of the Wolf" (1968) by Ingmar Bergman. **Donnell Library Center, 20 W. 53rd St.** Sept. 23, 2:30 p.m.: "The Muppet Movie" (1979) by James Frawley. Programs are free at all branches; call 221-7676 for further information.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Adm. $3. Sept. 20, 7:30 p.m: "Traffic" (1973) by Jacques Tati.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens & students $4. Thru Oct. 18: Tue.–Sun. at 5, 6:50, 8:40 & 10:30 p.m., & Fri.–Sun., 3:10 p.m.: "Scarface" (1932) by Howard Hawks, with Paul Muni.

SQUAT THEATRE—256 W. 23rd St. 206-0945. Adm. $4. Sept. 21–23, at 6 & 10 p.m.: "Rosemary's Baby" (1968) & (at 7:40 p.m.) "The Fearless Vampire Killers" (1967), both by Roman Polanski.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Sept. 20–Oct. 17: The American Independent Cinema, 1958-1964. Sept. 20–22, 12 noon: "Cry of Jazz" (1958) by Ed Bland, & "Come Back Africa" (1958) by Lionel Rogosin; 3 p.m.: "Science Friction" (1959) by Stan VanDerBeek, "Dance Chromatic" (1959) by Ed Emshwiller, & "Bridges-Go-Round" (1959) by Shirley Clarke. Sept. 23, 12:30 p.m.: "Star Spangled to Death" (1959) by Ken Jacobs; 4 p.m.: "Anticipation of the Night" (1958) & "Window Water Baby Moving" (1959) by Stan Brakhage, "A Movie" (1959) by Bruce Conner, "Triptych in Four Parts" (1958) by Larry Jordan, & "Eye Wash" (1959) by Robert Breer.

YM & YWHA—92nd St. branch, 1395 Lexington Ave. 427-6000 ext. 162; Y-Charge: 831-8603. Adm. $6. Jewish Women: Struggles for Identity. Sept. 17, 7:30 p.m.: "Marjorie Morningstar" (1958) by Irving Rapper. Sept. 18, 7:30 p.m.: "The Heartbreak Kid" (1972) by Elaine May. Sept. 19, 7:30 p.m.: "Private Benjamin" (1980) by Howard Zieff, with Goldie Hawn. Sept. 23, 8 p.m.: "Heart Like a Wheel" (1983) by Jonathan Kaplan.

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—Thru Sept. 20: "Ghostbusters." Beg. Sept. 21: "All of Me." #2—Thru Sept. 20: "Indiana Jones and the Temple of Doom." Beg. Sept. 21: "The Evil That Men Do." #3—Thru Sept. 20: "Gremlins."

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—"The Karate Kid"; "The Being." #2—"Indiana Jones and the Temple of Doom."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—"Purple Rain." #2—"Ghostbusters."

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—"Indiana Jones and the Temple of Doom." #2—"The Woman in Red."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—"The Karate Kid." #2—Thru Sept. 20: "Tightrope." Beg. Sept. 21: "The Evil That Men Do." #3—Thru Sept. 20: "Gremlins." Beg. Sept. 21: "All of Me." #4—"Ghostbusters."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"Tightrope." #2—"C.H.U.D."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "The Karate Kid."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—"Bachelor Party." #2—"Purple Rain." #3—"The Woman in Red."

118. **WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy.** 409-9030. #1—"The Woman in Red." #2—"Red Dawn." #3—"Exterminator 2." #4—"Gremlins." #5—"C.H.U.D." #6—"Purple Rain." #7—Thru Sept. 20: "The Karate Kid." Beg. Sept. 21: "All of Me." #8—"Tightrope." #9—"Ghostbusters." #10—"The Being."

Brooklyn

(Area Code 718)

201. **BAY RIDGE-FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—"Exterminator 2." #2—Thru Sept. 20: "Indiana Jones and the Temple of Doom." Beg. Sept. 21: "All of Me." #3—Thru Sept. 20: "The Being." Beg. Sept. 21: "Let's Do It." #4—Thru Sept. 20: "C.H.U.D." Beg. Sept. 21: "Until September." #5—"Tightrope."

202. **BAY RIDGE-LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"The Woman in Red." #2—"The Natural."

203. **BENSONHURST-BENSON—86th St. at 20th Ave.** 372-1617. #1—"The Karate Kid." #2—"The Woman in Red."

205. **BENSONHURST-LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"Exterminator 2." #2—"Ghostbusters." #3—"C.H.U.D."

206. **BENSONHURST-MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—"Tightrope." #2—Thru Sept. 20: "Bolero." Beg. Sept. 21: "All of Me." #3—Thru Sept. 20: "The Natural." Beg. Sept. 21: "The Evil That Men Do." #4—"Bachelor Party."

210. **BRIGHTON BEACH-OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—"The Woman in Red." #2—"Exterminator 2." #3—Thru Sept. 20: "The Last Winter." Beg. Sept. 21: "All of Me." #4—Thru Sept. 20: "C.H.U.D." Beg. Sept. 21: "The Evil That Men Do." #5—Thru Sept. 20: "The Being." Beg. Sept. 21: "Let's Do It." #6—Thru Sept. 20: "Tightrope." Beg. Sept. 21: "Until September."

211. **BROOKLYN HEIGHTS-CINEMA—Henry St. at Orange.** 596-7070. #1—Thru Sept. 20: "Tightrope." #2—"Careful He Might Hear You."

212. **CANARSIE-TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—"Indiana Jones and the Temple of Doom." #2—"Tightrope." #3—"Exterminator 2."

213. **COBBLE HILL-TWIN—Court St. at Butler.** 596-9113. #1—"Indiana Jones and the Temple of Doom." #2—"Gremlins."

223. **FLATLANDS-LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"The Woman in Red." #2—"Ghostbusters."

225. **FLATLANDS-RKO KINGS PLAZA—Flatbush Ave. at Ave. U.** 253-1110. #1—"Gremlins." #2—"Red Dawn." #3—Thru Sept. 20: "The Last Winter." Beg. Sept. 21: "The Evil That Men Do." #4—"Revenge of the Nerds."

228. **GREENPOINT-CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. Thru Sept. 20: "Gremlins"; "Police Academy."

231. **MIDWOOD-AVENUE U—At E. 16th St.** 336-1234. Thru Sept. 20: "Indiana Jones and the Temple of Doom." Beg. Sept. 21: "Purple Rain."

234. **MIDWOOD-RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—"Purple Rain." #2—"Dreamscape." #3—"Exterminator 2." #4—"Ghostbusters." #5—"Tightrope."

235. **MIDWOOD-RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. Thru Sept. 18: "The Last Starfighter." Beg. Sept. 19: "Best Defense."

236. **PARK SLOPE-PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—"The Woman in Red." #2—Thru Sept. 20: "The Last Winter."

237. **RIDGEWOOD-RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—Thru Sept. 20: "Tightrope." Beg. Sept. 21: "All of Me." #2—"Exterminator

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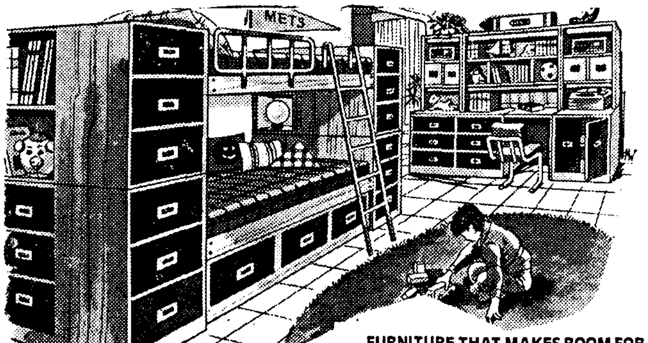

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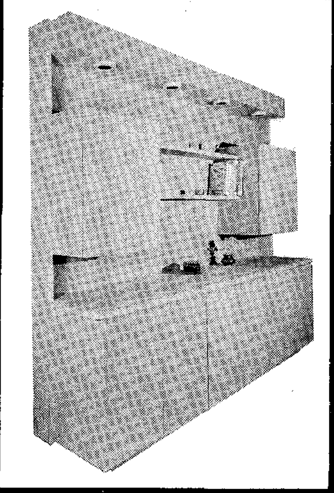

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2." #3—Thru Sept. 20: "The Being." Beg. Sept. 21: "The Evil That Men Do."

Staten Island

(Area Code 718)

300. **ELTINGVILLE-AMBOY—** 356-3800. #1—Thru Sept. 20: "Tightrope." #2—Thru Sept. 20: "The Being." Beg. Sept. 21: "The Evil That Men Do."

303. **NEW DORP-HYLAN—** 351-6601. #1—"Ghostbusters." #2—Thru Sept. 20: "The Woman in Red."

304. **NEW DORP-LANE—** 351-2110. "Bachelor Party."

305. **NEW DORP-RAE—** 979-0444. #1—"Tightrope." #2—"The Karate Kid."

306. **NEW DORP-RKO FOX PLAZA—** 987-6800. #1—Thru Sept. 20: "The Last Winter"; "Bolero." Beg. Sept. 21: "Until September." #2—"Exterminator 2."

307. **NEW SPRINGVILLE-ISLAND—** 761-6666. #1—Thru Sept. 20: "Purple Rain." Beg. Sept. 21: "The Evil That Men Do." #2—"Revenge of the Nerds."

308. **NEW SPRINGVILLE-RKO RICHMOND—** 761-3103. Thru Sept. 20: "Dreamscape." Beg. Sept. 21: "All of Me."

Queens

(Area Code 718)

401. **ASTORIA-UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—"The Karate Kid." #2—Thru Sept. 20: "Bachelor Party." Beg. Sept. 21: "All of Me." #3—"Tightrope." #4—Thru Sept. 20: "Bolero." Beg. Sept. 21: "The Evil That Men Do."

402. **BAYSIDE-LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—"Tightrope." #2—"Ghostbusters."

403. **BAYSIDE-MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-7711. #1—Thru Sept. 20: "The Jigsaw Man." Beg. Sept. 21: "All of Me." #2—Thru Sept. 20: "The Natural." Beg. Sept. 21: "The Evil That Men Do." #3—"The Karate Kid." #4—"The Last Winter."

406. **CORONA-PLAZA—Roosevelt Ave. nr. 103rd St.** 639-0012. Thru Sept. 20: "Cannonball Run II"; "Superman II." Beg. Sept. 21: "Gremlins."

407. **DOUGLASTON-MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy.** 423-7200. #1—"The Woman in Red." #2—"Revenge of the Nerds." #3—Thru Sept. 20: "The Last Winter." Beg. Sept. 21: "All of Me." #4—"Careful He Might Hear You." #5—"Dreamscape." #6—"Gremlins." #7—"Bachelor Party."

408. **ELMHURST-LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—"Exterminator 2." #2—"The Woman in Red."

410. **FLUSHING-PARSONS—Parsons Blvd. nr. Union Tpke.** 591-8555. #1—"Exterminator 2." #2—"The Woman in Red." #3—"Ghostbusters." #4—"The Karate Kid."

411. **FLUSHING-RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—"Purple Rain." #2—"Revenge of the Nerds." #3—"Tightrope."

412. **FLUSHING-RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—"Ghostbusters." #2—Thru Sept. 20: "The Being." Beg. Sept. 21: "The Evil That Men Do." #3—"Exterminator 2."

413. **FLUSHING-UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—"Bolero." #2—Thru Sept. 20: "C.H.U.D." Beg. Sept. 21 (tent.): "The Woman in Red." #3—"Indiana Jones and the Temple of Doom." #4—"Dreamscape."

414. **FLUSHING-UTOPIA—Union Tpke. at 188th St.** 454-2323. #1—"The Last Winter." #2—Beg. Sept. 21: "All of Me."

416. **FOREST HILLS-CINEMART—Metropolitan Ave. at 72nd Rd.** 261-2244. #1—Thru Sept. 20: "Indiana Jones and the Temple of Doom." #2—Thru Sept. 20: "Gremlins."

417. **FOREST HILLS-CONTINENTAL—Austin St. nr. 70th Ave.** 544-1020. Program unavailable.

418. **FOREST HILLS-FOREST HILLS—71st Ave. nr. Queens Blvd.** 261-7866. #1—"The Karate Kid." #2—"Flashpoint."

419. **FOREST HILLS-LOEWS TRYLON—Queens Blvd. nr. 66th Ave.** 459-8944. "Ghostbusters."

420. **FOREST HILLS-MIDWAY—Queens Blvd. at 71st Rd.** 261-8572. #1—"Tightrope." #2—"Revenge of the Nerds." #3—Thru Sept. 20: "Bolero." Beg. Sept. 21: "The Evil That Men Do." #4—Thru Sept. 20: "The Jigsaw Man." Beg. Sept. 21: "All of Me."

422. **FRESH MEADOWS-CINEMA CITY—Horace Harding Expwy. at 183rd St.** 357-9100. #1—"Exterminator 2." #2—"The Being." #3—"The Karate Kid." #4—"The Woman in Red." #5—"Purple Rain."

423. **FRESH MEADOWS-RKO MEADOWS—Horace Harding Blvd. at 190th St.** 454-6800. #1—"Bolero." #2—Thru Sept. 20: "Flashpoint." Beg. Sept. 21: "The Evil That Men Do."

424. **GLEN OAKS-RKO—Union Tpke. at 255th St.** 347-7777. Thru Sept. 20: "Exterminator 2"; "The Being." Beg. Sept. 21: "The Evil That Men Do."

426. **JACKSON HEIGHTS-BOULEVARD—Northern Blvd. at 83rd St.** 335-0170. #1—"Exterminator 2." #2—"Ghostbusters." #3—Thru Sept. 20: "The Woman in Red." Beg. Sept. 21: "Until September."

427. **JACKSON HEIGHTS-COLONY—82nd St. nr. Roosevelt Ave.** 429-8004. #1—Thru Sept. 20: "Tightrope." Beg. Sept. 21: "All of Me." #2—Thru Sept. 20: "Bachelor Party." Beg. Sept. 21: "Until September."

428. **JACKSON HEIGHTS-JACKSON—82nd St. at Roosevelt Ave.** 335-0242. #1—Thru Sept. 20: "The Being." Beg. Sept. 21: "The Evil That Men Do." #2—Thru Sept. 20: "Bolero."

436. **KEW GARDENS HILLS-MAIN STREET—Nr. 72nd Dr.** 268-3636. Thru Sept. 20: "Gremlins"; "Police Academy." Beg. Sept. 21: "Purple Rain"; "This Is Spinal Tap."

438. **MIDDLE VILLAGE-ARION—Metropolitan Ave. nr. 74th St.** 894-4183. "Exterminator 2"; "10 to Midnight."

439. **OZONE PARK-CROSSBAY—Rockaway Blvd. at Woodhaven Blvd.** 848-1738. #1—"Tightrope." #2—Thru Sept. 20: "The Karate Kid." Beg. Sept. 21: "The Evil That Men Do."

442. **REGO PARK-DRAKE—Woodhaven Blvd. at 63rd Ave.** 639-0600. Thru Sept. 20: "Red Dawn"; "Breakin'."

443. **REGO PARK-LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy.** 699-4700. #1—"Red Dawn." #2—"Gremlins." #3—"C.H.U.D."

447. **ROCKAWAY PARK-SURFSIDE—Rockaway Beach Blvd. at Beach 105th St.** 945-4632. #1—"Exterminator 2." #2—"The Woman in Red"; "Gremlins."

448. **SUNNYSIDE-CENTER—Queens Blvd. nr. 43rd St.** 784-3050. #1—idnn #2—"The Woman in Red."

450. **WHITESTONE-CROSS ISLAND—Cross Island Pkwy. at 153rd St.** 767-2800. #1—"Gremlins." #2—"The Woman in Red."

451. **WOODHAVEN-HAVEN—Jamaica Ave. nr. 80th St.** 296-2325. Thru Sept. 20: "Indiana Jones and the Temple of Doom." Beg. Sept. 21: "Purple Rain"; "Sudden Impact."

Long Island

(Area Code 516)
Nassau County

500. **BALDWIN-GRAND AVENUE—** 223-2323. #1—"The Karate Kid." #2—"The Woman in Red."

501. **BALDWIN-RKO—** 223-9230. Thru Sept. 20: "Splash." Beg. Sept. 21: "The Evil That Men Do."

502, **BELLEROSE-RKO—** 775-1351. Thru Sept. 18: "The Last Starfighter." Beg. Sept. 19: "Best Defense."

511. **EAST MEADOW-FLICK—** 794-8008. Program unavailable.

512. **EAST MEADOW-MEADOWBROOK—** 731-2423. #1—"Tightrope." #2—"Purple Rain." #3—"The Jigsaw Man." #4—Thru Sept. 20: "The Natural." Beg. Sept. 21: "All of Me."

514. **ELMONT-ARGO—** 437-0356. Program unavailable.

517. **FLORAL PARK-RKO FLORAL—** 352-2280. "Tightrope."

518. **FRANKLIN SQUARE-FRANLKIN—** 775-3257. #1—"Indiana Jones and the Temple of Doom." #2—Thru Sept. 20: "Gremlins." Beg. Sept. 21: "All of Me."

519. **GARDEN CITY-RKO ROOSEVELT FIELD—** 741-4007. #1—Thru Sept. 20: "Bolero." Beg. Sept. 21: "Until September." #2—"Dreamscape." #3—"Indiana Jones and the Temple of Doom."

521. **GARDEN CITY PARK-RKO PARK EAST—** 741-8484. "Ghostbusters."

523. **GREAT NECK-SQUIRE—** 466-2020. #1—"The Last Winter." #2—"Tightrope." #3—Thru Sept. 20: "Indiana Jones and the Temple of Doom." Beg. Sept. 21: "The Evil That Men Do."

524. **HEWLETT-RKO—** 791-6768. Thru Sept. 18: "The Last Starfighter." Beg. Sept. 19: "Best Defense."

526. **HICKSVILLE-HICKSVILLE—** 931-0749. #1—"Bachelor Party." #2—"The Natural."

528. **HICKSVILLE-MID-PLAZA NORTH—** 433-2400. "Revenge of the Nerds." **SOUTH**—Thru Sept. 20: "The Jigsaw Man." Beg. Sept. 21: "All of Me."

529. **LAWRENCE-RKO—** 371-0203. #1—"The Karate Kid." #2—Thru Sept. 20: "The Woman in Red." Beg. Sept. 21: "Until September." #3—"Ghostbusters."

530. **LEVITTOWN-LEVITTOWN—** 731-0516. #1—"Gremlins." #2—Thru Sept. 20: "Indiana Jones and the Temple of Doom." Beg. Sept. 21: "Purple Rain."

531. **LEVITTOWN-LOEWS NASSAU—** 731-5400. #1—"C.H.U.D." #2—"Exterminator 2." #3—"Oxford Blues." #4—"Ghostbusters." #5—"The Woman in Red." #6—"The Karate Kid."

532. **LONG BEACH-LIDO—** 432-0056. Thru Sept. 20: "Indiana Jones and the Temple of Doom"; "Airplane!" Beg. Sept. 21: "Purple Rain"; "The Road Warrior."

533. **LYNBROOK-LYNBROOK—** 593-1033. #1—Thru Sept. 20: "Purple Rain." Beg. Sept. 21: "All of Me." #2—"The Jigsaw Man." #3—Thru Sept. 20: "The Natural." Beg. Sept. 21: "The Evil That Men Do." #4—"The Last Winter."

534. **LYNBROOK-STUDIO ONE—** 599-1444. "Careful He Might Hear You."

535. **MALVERNE-TWIN—** 599-6966. #1—"Indiana Jones and the Temple of Doom." #2—Thru Sept. 20: "Gremlins." Beg. Sept. 21 (tent.): "Purple Rain."

536. **MANHASSET-MANHASSET—** 627-7887. #1—"Bachelor Party." #2—"The Jigsaw Man." #3—Thru Sept. 20: "The Natural." Beg. Sept. 21: "All of Me."

537. **MANHASSET-RKO CINEMA—** 627-1300. "Careful He Might Hear You."

540. **MASSAPEQUA-PEQUA—** 799-6464. Thru Sept. 20: "Ghostbusters." Beg. Sept. 21: "The Evil That Men Do."

541. **MASSAPEQUA-THE MOVIES AT SUNRISE MALL—** 795-2244. #1—"Tightrope." #2—"Revenge of the Nerds." #3—"The Karate Kid." #4—"Gremlins." #5—"The Natural." #6—"Purple Rain." #7—"The Jigsaw Man." #8—Thru Sept. 20: "Ninja Mission." Beg. Sept. 21: "Ghostbusters." #9—"C.H.U.D."

543. **MERRICK-HOLIDAY PARK—** 546-1271. #1—"Exterminator 2." #2—"Tightrope."

544. **MERRICK-MALL—** 523-4424. Program unavailable.

545. **NEW HYDE PARK-HERRICKS—** 747-0555. #1—"The Woman in Red." #2—"The Karate Kid."

547. **OCEANSIDE-OCEANSIDE—** 536-7565. #1—Thru Sept. 20: "Bolero." #2—"Indiana Jones and the Temple of Doom."

548. **OLD BETHPAGE-CINE CAPRI—** 752-1610. Thru Sept. 20: "Indiana Jones and the Temple of Doom." Beg. Sept. 21: "Purple Rain."

550. **PLAINVIEW-OLD COUNTRY—** 931-4242. #1—"Ghostbusters." #2—"The Woman in Red."

551. **PLAINVIEW-RKO MORTON VILLAGE—** 938-2323. "Exterminator 2."

552. **PLAINVIEW-RKO TWIN—** 931-1333. #1—"The Karate Kid." #2—Thru Sept. 20: "The Last Winter." Beg. Sept. 21: "Until September."

554. **PORT WASHINGTON-MOVIES—** 944-6200. #1—"Tightrope." #2—Thru Sept. 20: "Exterminator 2." Beg. Sept. 21: "Indiana Jones and the Temple of Doom." #3—"The Woman in Red."

557. **ROCKVILLE CENTRE-RKO FANTASY—** 764-8000. "Exterminator 2."

558. **ROCKVILLE CENTRE-RKO TWIN—** 678-3121. #1—"Tightrope." #2—"Bachelor Party."

559. **ROSLYN-ROSLYN—** 621-8488. #1—Thru Sept. 20: "Ghostbusters." Beg. Sept. 21: "Until September." #2—"The Karate Kid."

561. **SYOSSET-SYOSSET—** 921-5810. #1—"Revenge of the Nerds." #2—"Tightrope." #3—Thru Sept. 20: "Flashpoint." Beg. Sept. 21: "The Evil That Men Do."

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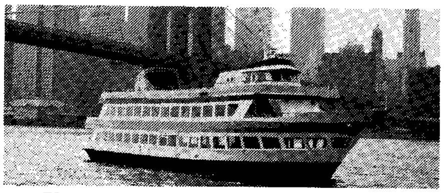

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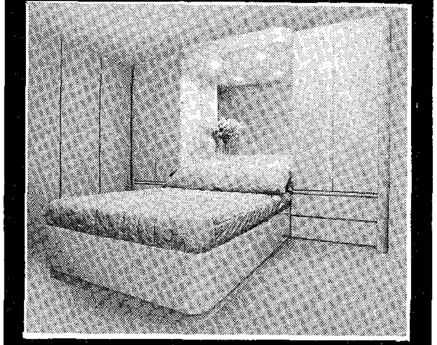

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MOVIES

562. **SYOSSET-UA CINEMA 150**— 364-0700. "Purple Rain."

566. **VALLEY STREAM-RKO GREEN ACRES**— 561-2100. #1—"Dreamscape." #2—Thru Sept. 20: "Police Academy"; "Risky Business." Beg. Sept. 21: "The Evil That Men Do." #3—"Revenge of the Nerds."

567. **VALLEY STREAM-SUNRISE**— 825-5700. #1—"Tightrope." #2—"C.H.U.D." #3—"Gremlins." #4—"Exterminator 2." #5—"The Karate Kid." #6—"Red Dawn." #7—Thru Sept. 20: "Ghostbusters." Beg. Sept. 21: "All of Me." #8—"The Woman in Red." #9—"Ninja Mission." #10—"The Being." #11—"Purple Rain." #12—"Bolero."

571. **WANTAGH-RKO**— 781-6969. Thru Sept. 20: "Splash." Beg. Sept. 21: "All of Me."

573. **WESTBURY-DRIVE-IN**— 334-3400. #1—Thru Sept. 20: "Bachelor Party." Beg. Sept. 21: "All of Me." #2—"Tightrope." #3—Thru Sept. 20: "C.H.U.D." Beg. Sept. 21: "The Evil That Men Do."

574. **WESTBURY-WESTBURY**— 333-1911. #1—Thru Sept. 20: "La Traviata." #2—Thru Sept. 20: "The Philadelphia Experiment."

Suffolk County

602. **BABYLON-RKO**— 669-0700. #1—"Dreamscape." #2—"Ghostbusters."

603. **BABYLON-SOUTH BAY**— 587-7676. #1—"The Karate Kid." #2—"Purple Rain." #3—"The Woman in Red."

604. **BAY SHORE-CINEMA**— 665-1722. Thru Sept. 20: "Revenge of the Nerds." Beg. Sept. 21: "All of Me."

606. **BAY SHORE-LOEWS SOUTH SHORE MALL**— 666-4000. #1—"Exterminator 2." #2—"Tightrope."

608. **BAY SHORE-SUNRISE DRIVE-IN**— 665-1111. #1—Thru Sept. 20: "Ghostbusters"; "Blue Thunder." Beg. Sept. 21: "The Evil That Men Do." #2—"C.H.U.D."; "Children of the Corn."

609. **BRENTWOOD-BRENTWOOD**— 273-3900. Thru Sept. 20: "Gremlins." Beg. Sept. 21: "Purple Rain."

612. **CENTER MORICHES-CENTER**— 878-2100. Thru Sept. 20: "Indiana Jones and the Temple of Doom."

613. **CENTEREACH-CENTEREACH**— 588-0088. Thru Sept. 20: "Gremlins." Beg. Sept. 21: "Purple Rain."

614. **COMMACK-DRIVE-IN**— 499-2900. Thru Sept. 20: "Tightrope." Beg. Sept. 21: "C.H.U.D."

616. **COMMACK-MULTIPLEX**— 462-6953. #1—"Exterminator 2." #2—"Purple Rain." #3—"C.H.U.D." #4—"The Being." #5—"The Karate Kid." #6—Thru Sept. 20: "Oxford Blues." Beg. Sept. 21: "All of Me." #7—"Indiana Jones and the Temple of Doom." #8—"Red Dawn." #9—"Tightrope." #10—"The Woman in Red." #11—"Bolero."

617. **COMMACK-RKO**— 499-4545. #1—"Ghostbusters." #2—"Revenge of the Nerds."

621. **CORAM-PINE**— 698-6442. #1—"Indiana Jones and the Temple of Doom." #2—"Purple Rain."

625. **EAST HAMPTON-CINEMAS**— 324-0448. #1—Thru Sept. 20: "The Natural." Beg. Sept. 21: "All of Me." #2—Thru Sept. 20: "The Jigsaw Man." Beg. Sept. 21: "The Evil That Men Do." #3—"Ghostbusters." #4—"Tightrope." #5—"Revenge of the Nerds."

626. **EAST NORTHPORT-LARKFIELD**— 261-0043. Program unavailable.

627. **EAST SETAUKET-RKO FOX**— 473-2400. Thru Sept. 20: "Purple Rain." Beg. Sept. 21: "The Evil That Men Do."

628. **ELWOOD-ELWOOD**— 499-7800. #1—Thru Sept. 20: "The Natural." Beg. Sept. 21: "All of Me." #2—"Exterminator 2."

629. **FARMINGVILLE-COLLEGE PLAZA**— 698-2200. #1—"The Karate Kid." #2—Thru Sept. 20: "The Philadelphia Experiment." Beg. Sept. 21: "Purple Rain."

630. **GREENPORT-GREENPORT**— 477-0500. Thru Sept. 14: "Carmen." Beg. Sept. 21 (tent.): "The Return of Martin Guerre."

632. **HUNTINGTON-RKO SHORE**— 421-5200. #1—Thru Sept. 20: "Ghostbusters." Beg. Sept. 21: "Until September." #2—"Exterminator 2." #3—Thru Sept. 20: "The Last Winter." Beg. Sept. 21: "The Evil That Men Do." #4—"Purple Rain."

633. **HUNTINGTON-RKO WHITMAN**— 423-1300. "Tightrope."

634. **HUNTINGTON-RKO YORK**— 421-3911. Thru Sept. 20: "The Woman in Red." Beg. Sept. 21: "All of Me."

635. **ISLIP-ISLIP**— 581-5200. #1—"Indiana Jones and the Temple of Doom." #2—"The Jigsaw Man." #3—"The Woman in Red."

637. **LAKE GROVE-RKO SMITH HAVEN MALL**— 724-9550. "Tightrope."

638. **LAKE RONKONKOMA-LAKESIDE**— 981-7100. Thru Sept. 20: "Gremlins."

639. **LINDENHURST-LINDENHURST**— 888-5400. Thru Sept. 20: "Indiana Jones and the Temple of Doom." Beg. Sept. 21: "Purple Rain."

640. **MATTITUCK-MATTITUCK**— 298-4405. #1—"The Woman in Red." #2—"Tightrope." #3—"Indiana Jones and the Temple of Doom."

641. **MONTAUK-THE MOVIES**— 668-2393. Thru Sept. 20: "Flashpoint." Beg. Sept. 21: "Purple Rain."

642. **NESCONSET-SMITHTOWN ALL-WEATHER INDOOR**— 265-8118. Thru Sept. 20: "The Jigsaw Man." Beg. Sept. 21: "All of Me." **OUTDOOR**—Thru Sept. 20: "C.H.U.D."; "Angel." Beg. Sept. 21: "The Evil That Men Do."

643. **NORTH BABYLON-NORTH BABYLON**— 667-2495. #1—"Gremlins." #2—"Red Dawn."

644. **NORTHPORT-NORTHPORT**— 261-8600. Thru Sept. 20: "Cloak and Dagger." Beg. Sept. 21: "Purple Rain."

645. **OAKDALE-OAKDALE**— 589-8118. Thru Sept. 20: "Gremlins." Beg. Sept. 21: "The Karate Kid."

646. **OCEAN BEACH-COMMUNITY**— 583-5184. Sept. 21–22: "Indiana Jones and the Temple of Doom."

648. **PATCHOGUE-PATCHOGUE**— 475-0601. #1—"Tightrope." #2—"Purple Rain." #3—Tent.: "Star Trek III: The Search for Spock."

649. **PATCHOGUE-RKO PLAZA**— 475-5225. #1—Thru Sept. 20: "Ghostbusters." Beg. Sept. 21: "Until September." #2—Thru Sept. 20: "Splash." Beg. Sept. 21: "All of Me."

650. **PATCHOGUE-SUNRISE ALL-WEATHER INDOOR**— 363-7200. "Dreamscape." **OUTDOOR**—"Bachelor Party"; "Porky's II: The Next Day."

651. **PATCHOGUE-SUNWAVE**— 475-7766. #1—Thru Sept. 20: "The Natural." Beg. Sept. 21: "The Evil That Men Do." #2—"Red Dawn."

653. **PORT JEFFERSON-MINI EAST**— 928-6555. Thru Sept. 20: "Tightrope." Beg. Sept. 21: "All of Me." **WEST**—Thru Sept. 20: "Bachelor Party." Beg. Sept. 21 (tent.): "The Woman in Red."

654. **PORT JEFFERSON STATION-RKO BROOKHAVEN**— 473-1200. Thru Sept. 18: "The Last Starfighter." Beg. Sept. 19: "Best Defense."

655. **RIVERHEAD-SUFFOLK**— 727-3133. "C.H.U.D."; "Breakin'."

657. **SAG HARBOR-SAG HARBOR**— 725-0010. Thru Sept. 20: "Entre Nous." Beg. Sept. 21: "L'Eté Meurtrier."

658. **SAYVILLE-SAYVILLE**— 589-0232. #1—"Bachelor Party." #2—"Indiana Jones and the Temple of Doom." #3—"The Woman in Red."

660. **SHIRLEY-TWIN**— 281-4466. #1—Thru Sept. 20: "Oxford Blues." Beg. Sept. 21 (tent.): "The Woman in Red." #2—Thru Sept. 20: "Red Dawn." Beg. Sept. 21: "Purple Rain."

662. **SMITHTOWN-SMITHTOWN**— 265-1551. "Dreamscape."

663. **SOUTHAMPTON-SOUTHAMPTON**— 283-1300. #1—Thru Sept. 20: "The Woman in Red." Beg. Sept. 21: "Until September." #2—Thru Sept. 20: "Purple Rain." Beg. Sept. 21 (tent.): "Revenge of the Nerds." #3—Thru Sept. 20: "Cloak and Dagger." Beg. Sept. 21 (tent.): "Tightrope."

664. **STONY BROOK-LOEWS**— 751-2300. #1—"Exterminator 2." #2—"Ghostbusters." #3—"The Woman in Red."

666. **WEST ISLIP-TWIN**— 669-2626. #1—Thru Sept. 20: "Red Dawn." Beg. Sept. 21 (tent.): "The Woman in Red." #2—Thru Sept. 20: "Indiana Jones and the Temple of Doom." Beg. Sept. 21: "Purple Rain."

667. **WESTHAMPTON-HAMPTON ARTS**— 288-2600. #1—"Indiana Jones and the Temple of Doom." #2—"The Woman in Red."

668. **WESTHAMPTON-WESTHAMPTON**— 288-1500. Thru Sept. 20: "The Karate Kid." Beg. Sept. 21: "The Jigsaw Man."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE-BEDFORD PLAYHOUSE**— 234-7300. #1—"Careful He Might Hear You." #2—Thru Sept. 20: "The Woman in Red." Beg. Sept. 21: "Until September."

701. **BEDFORD VILLAGE-CINEMA 22**— 234-9577. "Tightrope."

702. **BRONXVILLE-BRONXVILLE**— 961-4030. #1—"Ghostbusters." #2—"The Karate Kid." #3—Thru Sept. 20: "Gremlins." Beg. Sept. 21: "The Evil That Men Do."

705. **GREENBURGH-CINEMA 100**— 946-4680. #1—"The Karate Kid." #2—Thru Sept. 20: "The Last Winter." Beg. Sept. 21: "The Evil That Men Do."

707. **HARRISON-SILVER SCREEN**— 835-2961. Thru Sept. 18: "Entre Nous." Sept. 19–21: "Educating Rita"; "The Big Chill." Sept. 22–25: "Sugar Cane Alley."

708. **HARTSDALE-CINEMA**— 428-2200. #1—"The Woman in Red." #2—Thru Sept. 20: "Oxford Blues." Beg. Sept. 21: "All of Me." #3—Thru Sept. 20: "Bachelor Party." #4—"Ghostbusters."

709. **LARCHMONT-PLAYHOUSE**— 834-3001. "The Woman in Red."

710. **MAMARONECK-PLAYHOUSE**— 698-2200. #1—"Tightrope." #2—"Bachelor Party." #3—Thru Sept. 20: "Indiana Jones and the Temple of Doom." Beg. Sept. 21: "All of Me." #4—Thru Sept. 20: "Purple Rain." Beg. Sept. 21: "The Evil That Men Do."

711. **MOUNT KISCO-MOUNT KISCO**— 666-6900. #1—Thru Sept. 20: "Purple Rain." Beg. Sept. 21: "All of Me." #2—Thru Sept. 20: "The Jigsaw Man." Beg. Sept. 21 (tent.): "The Return of Martin Guerre."

714. **NEW ROCHELLE-RKO PROCTORS**— 632-1100. #1—"Gremlins." #2—Thru Sept. 20: "The Being." Beg. Sept. 21: "The Evil That Men Do." #3—"Exterminator 2." #4—"Purple Rain." #5—Thru Sept. 20: "Bachelor Party." Beg. Sept. 21: "All of Me." #6—"Bolero." #7—"Ghostbusters."

715. **NEW ROCHELLE-TOWN**— 632-4000. "Tightrope."

716. **OSSINING-ARCADIAN**— 941-5200. #1—"Tightrope." #2—"Exterminator 2."

717. **PEEKSKILL-BEACH**— 737-6262. #1—"The Woman in Red." #2—"Ghostbusters." #3—"Revenge of the Nerds." #4—"Gremlins."

719. **PEEKSKILL-WESTCHESTER MALL**— 528-8822. #1—"The Karate Kid." #2—"Tightrope." #3—"Purple Rain." #4—Thru Sept. 20: "The Being."

720. **PELHAM-PICTURE HOUSE**— 738-3160. Thru Sept. 20: "Gremlins."

721. **PLEASANTVILLE-ROME**— 769-0720. #1—"Indiana Jones and the Temple of Doom." #2—"The Woman in Red."

722. **RYE-RYE RIDGE**— 939-8177. #1—"The Woman in Red." #2—Thru Sept. 20 (tent.): "Ghostbusters." Beg. Sept. 21: "Until September."

723. **SCARSDALE-FINE ARTS**— 723-6699. "Careful He Might Hear You."

724. **SCARSDALE-PLAZA**— 725-0078. "Indiana Jones and the Temple of Doom."

727. **WHITE PLAINS-GALLERIA**— 997-8198. #1—"Tightrope." #2—"Revenge of the Nerds."

728. **WHITE PLAINS-UA CINEMA**— 946-2820. "Gremlins."

730. **YONKERS-CENTRAL PLAZA**— 793-3232. #1—Thru Sept. 20: "Red Dawn." Beg. Sept. 21: "Until September." #2—Thru Sept. 20: "Dreamscape."

731. **YONKERS-KENT**— 237-3440. #1—Thru Sept. 20: "Exterminator 2." Beg. Sept. 21: "Purple Rain." #2—Thru Sept. 20: "Gremlins." Beg. Sept. 21 (tent.): "Bachelor Party."

732. **YONKERS-MOVIELAND**— 793-0002. #1—"Tightrope." #2—"The Woman in Red." #3—Thru Sept. 20: "Purple Rain." Beg. Sept. 21: "All of Me." #4—"Revenge of the Nerds."

733. **YONKERS-PARK HILL**— 969-4477. #1—"Indiana Jones and the Temple of Doom." #2—"Gremlins." #3—"Exterminator 2."

735. **YORKTOWN HEIGHTS-TRIANGLE**— 245-7555. #1—"Exterminator 2." #2—"Indiana Jones and the Temple of Doom."

Rockland County

743. **NANUET-MALL**— 623-6336. Program unavailable.

744. **NANUET-ROUTE 59**— 623-3355. Thru Sept. 20: "Red Dawn." Beg. Sept. 21: "All of Me."

745. **NANUET-THE MOVIES**— 623-0211. #1—"Purple Rain." #2—"Ghostbusters." #3—Thru Sept. 20: "Gremlins." #4—"The Karate Kid." #5—"The Woman in Red."

746. **NEW CITY-TOWN**— 634-5100. #1—"Tightrope." #2—"The Woman in Red."

747. **NEW CITY-UA CINEMA 304**— 634-8200. #1—"Revenge of the Nerds." #2—"The Karate Kid."

748. **NYACK-CINEMA EAST**— 358-6631. "Careful He Might Hear You."

751. **PEARL RIVER-CENTRAL**— 735-2530. "Bachelor Party."

752. **PEARL RIVER-PEARL RIVER**— 735-6500. "Exterminator 2."

754. **SPRING VALLEY-CINEMA 45**— 352-1445. "Dreamscape."

755. **STONY POINT-9 W CINEMA**— 942-0303. "Oxford Blues."

756. **SUFFERN-LAFAYETTE**— 357-6030. "Indiana Jones and the Temple of Doom."

758. **WEST HAVERSTRAW-PLAZA**— 947-2220. "Exterminator 2."

Connecticut

(Area Code 203)
Fairfield County

773. **BROOKFIELD-FINE ARTS**— 775-0070. #1—"Revenge of the Nerds." #2—"Careful He Might Hear You."

774. **DANBURY-CINE**— 743-2200. #1—"The Woman in Red." #2—Thru Sept. 20: "Oxford Blues." Beg. Sept. 21: "Until September." #3—"The Karate Kid."

775. **DANBURY-CINEMA**— 748-2923. #1—"Tightrope." #2—"Ghostbusters."

777. **DANBURY-PALACE**— 748-7496. #1—"Exterminator 2." #2—"The Being." #3—Thru Sept. 20: "Ninja Mission." Beg. Sept. 21: "The Evil That Men Do."

778. **DARIEN-PLAYHOUSE**— 655-0100. "The Karate Kid."

779. **FAIRFIELD-COMMUNITY**— 255-6555. #1—"The Karate Kid." #2—"Tightrope."

780. **FAIRFIELD-COUNTY**— 334-1411. "Exterminator 2."

781. **GREENWICH-CINEMA**— 869-6030. #1—"Revenge of the Nerds." #2—Thru Sept. 20: "Under the Volcano."

782. **GREENWICH-PLAZA**— 869-4030. #1—"The Karate Kid." #2—"Flashpoint." #3—"The Woman in Red."

783. **NEW CANAAN-PLAYHOUSE**— 966-0600. "Ghostbusters."

784. **NORWALK-CINEMA**— 838-4504. #1—"The Karate Kid." #2—"Gremlins."

785. **NORWALK-NORWALK**— 866-9202. "Exterminator 2."

788. **SOUTH NORWALK-SONO**— 866-9202. Thru Sept. 18: "Les Comperes." Sept. 19–21: "Fanny & Alexander." Sept. 22–25: "El Norte"; "L'Argent."

789. **SPRINGDALE-STATE**— 325-0250. Thru Sept. 20: "Bachelor Party." Beg. Sept. 21: "Ghostbusters."

790. **STAMFORD-AVON**— 324-9205. #1—Thru Sept. 20: "Exterminator 2." Beg. Sept. 21: "The Evil That Men Do." #2—"The Being."

791. **STAMFORD-CINEMA**— 324-3100. #1—"Red Dawn." #2—"Ghostbusters." #3—"Purple Rain."

792. **STAMFORD-PARK PLACE**— 323-1600. #1—"Careful He Might Hear You." #2—Thru Sept. 20: "After the Rehearsal."

793. **STAMFORD-RIDGEWAY**— 323-5000. #1—"Tightrope." #2—Thru Sept. 20: "Oxford Blues." Beg. Sept. 21: "Until September."

794. **TRUMBULL-TRANS-LUX**— 374-0462. #1—"Ghostbusters." #2—"Tightrope." #3—Thru Sept. 20: "The Karate Kid." Beg. Sept. 21: "The Evil That Men Do."

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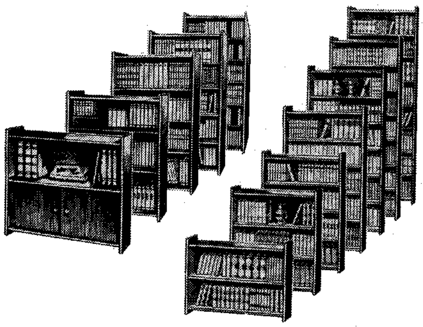

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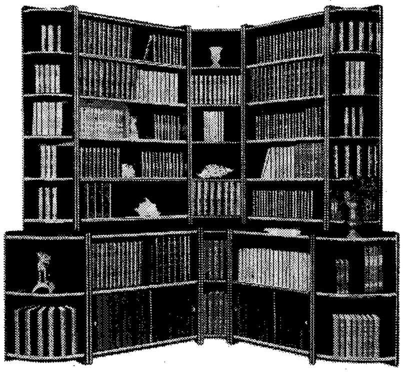

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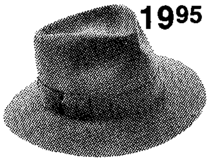

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795. **WESTPORT-FINE ARTS—** 227-3324. #1—"Ghostbusters." #2—"Revenge of the Nerds." #3—227-9619. "Careful He Might Hear You." #4—226-6666. Thru Sept. 20: "Under the Volcano."

796. **WESTPORT-POST—** 227-0500. "The Woman in Red."

798. **WILTON-CINEMA—** 762-5678. "Tightrope."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON-LINCOLN—** 997-6873. #1—Thru Sept. 20: "The Philadelphia Experiment." Beg. Sept. 21: "All of Me." #2—Thru Sept. 20: "Best Defense." Beg. Sept. 21: "Purple Rain." #3—Thru Sept. 20: "Rhinestone."

801. **HARRISON-WARNER—** 482-8550. #1—"Exterminator 2." #2—Thru Sept. 20: "Indiana Jones and the Temple of Doom." Beg. Sept. 21: "The Evil That Men Do."

803. **JERSEY CITY-HUDSON PLAZA—** 433-1100. #1—Thru Sept. 20: "Bachelor Party." Beg. Sept. 21: "Until September." #2—"The Karate Kid."

806. **SECAUCUS-LOEWS HARMON COVE—** 866-1000. #1—"Tightrope." #2—"Ghostbusters." #3—"C.H.U.D." #4—"The Karate Kid."

807. **SECAUCUS-LOEWS MEADOW—** 866-6161. #1—"Purple Rain." #2—"The Woman in Red." #3—"Bolero." #4—"Exterminator 2." #5—"Red Dawn." #6—"The Being."

809. **WEST NEW YORK-MAYFAIR—** 865-2010. Thru Sept. 20: "Indiana Jones and the Temple of Doom"; "Nate and Hayes." Beg. Sept. 21: "Purple Rain"; "Police Academy."

Essex County

810. **BLOOMFIELD-CENTER—** 748-7900. "Ghostbusters."

811. **BLOOMFIELD-RKO ROYAL—** 748-3555. #1—"Exterminator 2." #2—"Gremlins."

813. **CEDAR GROVE-CINEMA 23—** 239-1462. "Bachelor Party."

817. **LIVINGSTON-COLONY—** 992-0800. Thru Sept. 20: "Gremlins." Beg. Sept. 21: "All of Me."

818. **MAPLEWOOD-MAPLEWOOD—** 763-3100. Thru Sept. 20: "The Natural." Beg. Sept. 21: "The Evil That Men Do."

819. **MILLBURN-RKO—** 376-0800. #1—Thru Sept. 20: "The Last Winter." Beg. Sept. 21: "Until September." #2—Thru Sept. 20: "Splash." Beg. Sept. 21: "All of Me."

821. **MONTCLAIR-CLARIDGE—** 746-5564. #1—Thru Sept. 20: "Red Dawn." Beg. Sept. 21: "All of Me." #2—Thru Sept. 20: "The Karate Kid." Beg. Sept. 21: "Until September." #3—"Careful He Might Hear You."

822. **MONTCLAIR-WELLMONT—** 783-9500. #1—Thru Sept. 20: "C.H.U.D." Beg. Sept. 21: "The Karate Kid." #2—"Tightrope." #3—"Purple Rain."

825. **NUTLEY-FRANKLIN—** 667-1777. #1—"Indiana Jones and the Temple of Doom." #2—"Gremlins." #3—Thru Sept. 20 (tent.): "Cloak and Dagger."

827. **UPPER MONTCLAIR-BELLEVUE—** 744-1455. #1—"Dreamscape." #2—"Ghostbusters." #3—Thru Sept. 20: "The Last Winter." Beg. Sept. 21: "The Evil That Men Do."

828. **VERONA-VERONA—** 239-0880. "The Woman in Red."

830. **WEST ORANGE-ESSEX GREEN—** 731-7755. #1—"Tightrope." #2—"Revenge of the Nerds." #3—"The Woman in Red."

Union County

840. **BERKELEY HEIGHTS-BERKELEY—** 464-8888. "Indiana Jones and the Temple of Doom."

841. **CRANFORD-RKO—** 276-9120. #1—"The Karate Kid." #2—"Exterminator 2."

842. **ELIZABETH-ELMORA—** 352-3483. "Gremlins."

846. **LINDEN-TWIN—** 925-9787. #1—Thru Sept. 20: "Exterminator 2." #2—Thru Sept. 20: "Indiana Jones and the Temple of Doom."

848. **ROSELLE PARK-PARK—** 245-0358. Thru Sept. 20: "Indiana Jones and the Temple of Doom." Beg. Sept. 21: "The Evil That Men Do."

849. **SUMMIT-STRAND—** 273-3900. "The Woman in Red."

851. **UNION-FIVE POINTS—** 964-3466. "Tightrope."

852. **UNION-LOST PICTURE SHOW—** 964-4497. Program unavailable.

854. **UNION-RKO—** 686-4373. #1—"Ghostbusters." #2—"Bachelor Party."

857. **WESTFIELD-RIALTO—** 232-1288. #1—Thru Sept. 20: "Indiana Jones and the Temple of Doom." Beg. Sept. 21: "All of Me." #2—Thru Sept. 20: "The Natural." Beg. Sept. 21: "The Evil That Men Do." #3—Tent.: "The Last Winter."

858. **WESTFIELD-TWIN—** 654-4720. #1—"The Woman in Red." #2—"Careful He Might Hear You."

Bergen County

860. **BERGENFIELD-BERGENFIELD—** 385-1600. Thru Sept. 20: "Purple Rain." Beg. Sept. 21: "All of Me."

861. **CLOSTER-CLOSTER—** 768-8800. Thru Sept. 20: "Indiana Jones and the Temple of Doom." Beg. Sept. 21: "The Evil That Men Do."

862. **EDGEWATER-LOEWS SHOWBOAT—** 941-3660. #1—"C.H.U.D." #2—"The Woman in Red." #3—"Purple Rain." #4—"The Jigsaw Man."

863. **EMERSON-TOWN—** 261-1000. "The Woman in Red."

864. **FAIR LAWN-HYWAY—** 796-1717. #1—"Gremlins." #2—Thru Sept. 20: "The Natural." Beg. Sept. 21: "All of Me."

866. **FAIRVIEW-TWIN—** 941-2424. #1—"Exterminator 2." #2—"The Being."

867. **FORT LEE-LINWOOD—** 944-6900. #1—Tent.: "Bolero." #2—"Tightrope."

868. **FORT LEE-SHARON—** 224-0202. Thru Sept. 20: "The Karate Kid."

873. **OAKLAND-TWIN—** 337-4478. #1—"Ghostbusters." #2—"Tightrope."

874. **PALISADES PARK-PARK LANE—** 944-1086. #1—"Gremlins." #2—"Indiana Jones and the Temple of Doom."

875. **PARAMUS-BERGEN MALL—** 845-4449. "Exterminator 2."

876. **PARAMUS-CINEMA 35—** 845-5070. Thru Sept. 20: "The Jigsaw Man." Beg. Sept. 21: "All of Me."

878. **PARAMUS-RKO ROUTE 4—** 487-7909. #1—"Tightrope." #2—Thru Sept. 20: "Oxford Blues." Beg. Sept. 21: "The Evil That Men Do." #3—"Indiana Jones and the Temple of Doom." #4—"Bachelor Party." #5—Thru Sept. 20: "The Last Winter." Beg. Sept. 21: "Until September." #6—"Revenge of the Nerds." #7—"Careful He Might Hear You." #8—"Ghostbusters." #9—"The Woman in Red." #10—"Dreamscape."

879. **PARAMUS-RKO ROUTE 17—** 843-3830. #1—"The Karate Kid." #2—"Purple Rain." #3—"Gremlins."

880. **RAMSEY-CINEMA—** 825-2090. "Indiana Jones and the Temple of Doom."

881. **RAMSEY-INTERSTATE—** 327-0153. Program unavailable.

882. **RIDGEFIELD PARK-RIALTO—** 641-0617. "Ghostbusters."

883. **RIDGEWOOD-RKO WARNER—** 444-1234. #1—"Romancing the Stone." #2—"Ghostbusters." #3—"The Karate Kid." #4—"Indiana Jones and the Temple of Doom."

884. **RIDGEWOOD—ROSEBUD—** 670-9183. Sept. 17–20: "Cover Girl."

885. **RUTHERFORD-WILLIAMS CENTER—** 933-3700. #1—Thru Sept. 20: "Oxford Blues." #2—Thru Sept. 20: "Red Dawn."

886. **TEANECK-MOVIE CITY—** 836-3334. #1—Thru Sept. 20: "Indiana Jones and the Temple of Doom." #2—"Gremlins." #3—Thru Sept. 20: "Red Dawn." #4—"Giveaway."

887. **TENAFLY-BERGEN—** 567-0004. "The Jigsaw Man."

888. **WASHINGTON TOWNSHIP-CINEMA—** 666-2221. Thru Sept. 20: "Tightrope." Beg. Sept. 21: "All of Me."

889. **WESTWOOD-PASCACK—** 664-3200. "Gremlins."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE	
G:	General Audiences. All ages admitted
PG:	Parental Guidance Suggested. Some material may not be suitable for children.
PG-13:	Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.
R:	Restricted. Under 17 requires accompanying parent or adult guardian.
X:	No one under 17 admitted.

New Films

★	New films recommended by *New York*'s critic.

AFTER THE REHEARSAL—(1hr. 12m., '84) In Swedish, Eng. subtitles. Turgid Ingmar Bergman chamber movie. Erland Josephson plays Vogler, a famous theater director modeled after Bergman himself, Ingrid Thulin an aging star and former mistress of Vogler, Lena Olin a rising young actress who would *like* to be Vogler's mistress. All three characters speak in that peculiarly overexplicit, agonized jargon that is Bergman's unfortunate contribution to the solemnity of our times. As the two women take turns demanding approval and love, Vogler makes speeches about the limits of his role as director and tries (unsuccessfully) to avoid getting sexually involved. Since the movie offers a partial view of Bergman's relations with the famous actresses who have worked in his theater and film productions, become his mistresses, and borne his children, the material must be seen as both a confession and an act of self-justification. Made for television, the movie has largely been shot in tight close-up and is often difficult to endure. We're so close to the actors we can see little more than the mechanics of acting. R. 16, 792

ALL OF ME—(1hr. 33m., '84) Reviewed in this issue. PG. 16, 70, 83, 93, 100, 109, 118, 201, 206, 210, 237, 308, 401, 403, 407, 414, 420, 427, 512, 518, 528, 533, 536, 567, 571, 573, 604, 616, 625, 628, 634, 642, 649, 653, 708, 710, 711, 714, 732, 744, 800, 817, 819, 821, 857, 860, 864, 876, 888

AMADEUS—(2hrs. 38m., '84) Reviewed in this issue. PG. 74, 85

AMERICAN PICTURES—(1hr. 45m., '81) A visual essay about the vast disparities between American affluence and poverty, based on the best-selling European book by Jacob Holdt, a Dane who hitchhiked across the U.S. Dir. Holdt. 2

ANOTHER COUNTRY—(1hr. 30m., '84) Julian Mitchell, adapting his 1981 London stage success, has tried to re-create the moral atmosphere of the Eton-Harrow-Winchester world of the early 1930s—the atmosphere of beauty, privilege, and hypocrisy that drove an upper-class homosexual like Guy Burgess (called Guy Bennett in the movie) into becoming a Soviet agent. Eager to be selected to the Gods (the school's elite society), Guy (Rupert Everett) makes the social error of falling seriously in love with another boy. And so he is censured by friends and rivals, many of whom, in traditional British public-school style, have fleetingly engaged in sexual play with boys themselves. But did Burgess really take the little world of school politics and status so seriously? The movie is anything but convincing as an explanation of a career like Burgess's, but it's still absorbing—handsome to look at, well written, deftly played. Dir. Marek Kanievska. PG. 62

BACHELOR PARTY—(1hr. 51m., '84) A young man's friends give him a pre-nuptial bash that he and his bride-to-be will never forget. With Tom Hanks, Adrian Zmed, William Tepper, Tawny Kitaen. Dir. Neal Israel. R. 32, 114, 206, 304, 401, 407, 427, 526, 536, 558, 573, 650, 653, 658, 708, 710, 714, 731, 751, 789, 803, 813, 854, 878

BALLAD OF NARAYAMA, THE—(2hrs. 8m., '84) In Japanese, Eng. subtitles. In late-nineteenth-century Japan, a woman nearing the age of 70 embraces her fate according to the legend of Narayama, which holds that people at that age are to be left on a mountaintop to return to the gods. Winner of the Palme d'Or at the 1983 Cannes Film Festival. With Ken Ogata, Sumiko Sakamoto. Dir. Shohei Imamura. 50

BIZET'S CARMEN—(2hrs. 32m., '84) In French, Eng. subtitles. A filmed version of Georges Bizet's opera. With Plácido Domingo, Julia Migenes-Johnson, Faith Esham and Ruggero Raimondi. Lorin Maazel conducts the Orchestre National de France and the Chorus and Children's Chorus of Radio-France. Choreography by Antonio Gades. Dir. Francesco Rosi. PG. 88

BOLERO—(1hr. 46m., '84) Bo Derek stars as a rich young student in the 1920s who journeys to Morocco and Spain for erotic adventures. With George Kennedy, Andrea Occhipinti, Ana Obregon. Dir. John Derek. 24, 32, 46, 206, 306, 401, 413, 420, 423, 428, 519, 547, 567, 616, 714, 807, 867

BONA—(1hr. 30m., '80) In Tagalog, Eng. subtitles. A melodrama set in the slums of Manila, in the Philippines, about a young woman who falls for a macho movie extra and would-be gigolo. With Nora Aunor and Philip Salvador. Dir. Lino Brocka. 2

BOSTONIANS, THE—(2hrs. '84) Henry James's masterly novel—one of the most brilliant American books—has been made into a tame and solemn movie by the inescapable trio of Ismail Merchant (producer), James Ivory (director), and Ruth Prawer Jhabvala (screenwriter). The wealthy feminist Olive Chancellor (Vanessa Redgrave), an example of Boston earnestness and refinement at its most life-denying, does battle with the romantic reactionary Southerner, Basil Ransom (Christopher Reeve). Both of them strive to dominate and possess Verena Tarrant (Madeleine Potter), a beautiful, vibrant young woman with an almost supernatural gift for public speaking. In the novel, James satirizes both sides, but the glittering malice that makes the book so entertaining is hardly present in the movie, and though the Back Bay and New York interiors are beautifully furnished and lighted, one grows weary. When the story moves to Cape Cod, the suffering of Olive, a repressed lesbian, gains in interest and pathos now that it has physical expression—Redgrave, who is marvelous, extends her magnificent arms and neck. Christopher Reeve, however, is too smooth and pleased with himself, and Madeleine Potter, coy and pert, is a disaster as Verena. With Nancy Marchand and Jessica Tandy. Cinematography by Walter Lassally. 62

BROTHER FROM ANOTHER PLANET, THE—(1hr. 50m., '84) The adventures of a black alien who crash-lands on Ellis Island and makes his way to Harlem. With Joe Morton, Dee Dee Bridgewater. Written, edited and directed by John Sayles. 90

CAL—(1hr. 42m., '84) A Catholic teenager in Northern Ireland becomes caught up in events and circumstances over which he has little or no control. With Helen Mirren, John Lynch, Donal McCann, John Kavanagh, Ray McAnally. Music by Mark Knopfler. Dir. Pat O'Connor. R. 70

CAREFUL HE MIGHT HEAR YOU—(1hr. 56m., '83) In Australia in the 1930s, a young boy becomes a pawn in an angry custody battle between two of his late mother's sisters. With Wendy Hughes, Robyn Nevin, John Hargreaves, Nicholas Gledhill. Dir. Carl Schultz. PG. 23, 211, 407, 534, 537, 700, 723, 748, 773, 792, 795, 821, 858, 878

DREAMSCAPE—(1hr. 38m., '84) A young man with psychic powers discovers a fantastic world of adventure when he learns how to enter other people's dreams. With Dennis Quaid, Kate Capshaw, Max Von Sydow, Christopher Plummer, Eddie Albert, David Patrick Kelly. Dir. Joseph Ruben. PG-13. 30, 54, 234, 308, 407, 413, 519, 566, 602, 650, 662, 730, 754, 827, 878

★ **ENTRE NOUS**—(1hr. 50m., '84) In French, Eng. subtitles. Diane Kurys's superb new movie is about two women who make unsuitable marriages during World War II and then, meeting for the first time in 1952, become such close friends that the marriages dissolve. Lena (Isabelle Huppert), having accepted the legionnaire Michel (Guy Marchand) just before deportation to Auschwitz, has escaped with him to Italy, and settled in Lyons. Madeleine (Miou-Miou), losing her first husband in a scuffle between Fascists and partisans, marries the crumb-bum actor and fence Costa (Jean-Pierre Bacri), and settles into a meaningless life. When the two women meet, they escape into greater femininity; they dote on intimacy, secrets, clothes, taste, and they begin to shut their husbands out. Cruelty (largely unconscious) is part of the movie's moral toughness. As the limited Michel, whose woman just drifts away from him, Guy Marchand gives a full-scale tragic performance. PG. 16, 88, 657, 707, 792

ERENDIRA—(1hr. 39m., '84) In Spanish, Eng. subtitles. In a world both magical and real, a strange old woman forces her beautiful fourteen-year-old granddaughter into prostitution and travels with her throughout the countryside. Story and screenplay by Gabriel Garcia Marquez. With Irene Papas, Claudia Ohana. Dir. Ruy Guerra. 16

EVIL THAT MEN DO, THE—(1hr. 30m., '84) A professional killer avenges the victims of torture in a Latin American nation. With Charles Bronson, Theresa Saldana, José Ferrer, Joseph Maher. Dir. J. Lee Thompson. R. 30, 58, 80, 97, 100, 109, 206, 210, 225, 237, 300, 307, 401, 403, 412, 420, 423, 424, 428, 439, 501, 523, 533, 540, 561, 566, 573, 608, 625, 627, 632, 642, 651, 702, 705, 710, 714, 777, 790, 794, 801, 818, 827, 848, 857, 861, 878

FAMILY GAME, THE—(1hr. 47m., '83) In Japanese, Eng. subtitles. A comedy about a concerned mother and father in contemporary Japan who hire a tutor for their young son in order to get him into the "right" public school. With Yusaku Matsuda, Juzo Itami, Saori Yuki, Ichirota Miyagawa. Dir. Yoshimitsu Morita. 86

★ **FIRST NAME: CARMEN**—(1hr. 25m., '84) In French, Eng. subtitles. In this modern retelling of the Carmen story, Jean-Luc Godard and his collaborator, screenwriter Anne-Marie Miéville, have captured the essence of erotic feverishness. The very young Dutch actress Maruschka Detmers, who has arrived at that time in her life when nothing but sex seems to be going on in her face, plays Carmen X, a girl with vague plans to rob banks and kidnap millionaires. In the middle of a heist, Carmen makes a bank guard, Joseph (Jacques Bonnaffé), into an accomplice, and he becomes her lover and patsy. Together they shack up in a seaside apartment belonging to an ill, out-of-it film director called Jean-Luc Godard (and played, in a muzzy trance, by Godard himself). Godard poses the lovers in silhouette, near the windows, and Raoul Coutard's cinematography is soft and shadowy; some of the most palpably sexual moments are merely long-held shots of the lovers standing near each other and not speaking. Meanwhile, the music—not Bizet, but Beethoven's string quartets—binds together the moods of languor and violent arousal. The movie isn't pornographic; there's no culmination, no release, just desire as obsession and doom, alternating with comical, bumbling scenes of violence. An odd, unsettling movie, fitfully very powerful. 86

FLASHPOINT—(1hr. 35m., '84) An action-adventure story about two law enforcers who stumble on a secret that may cost them their lives. With Kris Kristofferson, Treat Williams, Tess Harper, Rip Torn. Dir. William Tannen. R. 30, 418, 423, 561, 641, 782

4TH MAN, THE—(1hr. 44m., '84) In Dutch, Eng. subtitles. The Dutch director Paul Verhoeven has taken a juicy premise and mucked it up with pretentious religious imagery. The movie is about a writer of gothic thrillers who has an affair with a mysterious and beautiful woman because he wants to get close to the woman's regular lover, a man whose picture he sees in her bedroom. As the writer, Jeroen Krabbé is amusingly swinish; he has some of the ratlike intensity of Dirk Bogarde in his glory days, but more body and fewer manners. Renée Soutendijk is beautiful as the slightly androgynous blonde mystery lady, but she has an impossible role—she's a temptress, it turns out, who lures men to their death. The blasphemous Catholic imagery—spiders crawling across crucifixes, Christ turned into a naked young man, and so on—is probably intended to shock, but giggling is a more comfortable response. Intermittently, the movie can be enjoyed as fancy erotic trash, but only intermittently. 6

FULL MOON IN PARIS—(1hr. 42m., '84) In French, Eng. subtitles. Eric Rohmer comes a cropper. This latest film in his recent series "Comedies and Proverbs" is about a tiny, elegant young woman, Louise (Pascale Ogier) who lives with a burly man who adores her in the suburbs but longs for freedom and independence and an apartment of her own in Paris. "The people who love me," she complains, in her high, singsongy whine, "love me too much." Gosh, what a dilemma. As always, Rohmer's method is gravely ironic. Louise expounds her problems and desires, and when she acts she contradicts everything she has said. We can tell that Rohmer is going to pull the rug out from under her, but we may wonder if she's worth the effort. Petulant and trivially self-regarding, she seems to have nothing in her head but her confused ideas

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about "freedom" and "solitude," and Pascale Ogier, a member of the precious-little-bird school of French acting, croons her lines charmlessly. It's an inane movie, an inadvertent self-parody on Rohmer's part. Fabrice Luchini is briefly amusing as a Left Bank poseur who attaches himself to Louise and slavishly follows her around—the ideal friend for a narcissist. R. 86

★ **GHOSTBUSTERS**—(1hr. 45m., '84) It cost $30 million, yet it's loose and silly with plenty of room for scattershot parodies, riffs, skit humor, and what amounts to a running commentary on the entire gigantic production by Bill Murray. Written by Dan Aykroyd and Harold Ramis, directed by Ivan Reitman, starring Murray, Aykroyd, Ramis, and Sigourney Weaver, this mock horror film is convulsively funny, a comedy classic with performer's rhythm as powerfully idiosyncratic as that of the best Marx Brothers or W. C. Fields movies. It's New York, in the present, and the apocalypse is at hand. The stone gargoyles atop an Egyptian Art Deco building on Central Park West are developing real talons; little green ghosts are scarfing up food left on trays in the corridors of posh hotels; in the apartment of Sigourney Weaver, a musician, eggs pop out of their carton and cook sunny side up. Meanwhile, three professors thrown out of Columbia go into business for themselves as the "ghostbusters," venturing forth in a Caddy ambulance to subdue unruly poltergeists. The special effects are hilarious—intentionally cheesy, which gives you a second to get ready, turning fear to laughter. Featuring a brilliant performance by Murray as a libidinous scoundrel who meets his match in Sigourney Weaver's apartment. PG. 6, 24, 33, 72, 92, 100, 104, 109, 118, 205, 223, 234, 303, 402, 410, 412, 419, 426, 521, 529, 531, 540, 541, 550, 559, 567, 602, 608, 617, 625, 632, 649, 664, 702, 708, 714, 717, 722, 745, 775, 783, 789, 791, 794, 795, 806, 810, 827, 854, 873, 878, 882, 883

★ **GODS MUST BE CRAZY, THE**—(1hr. 49m., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the outside absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose peaceful lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the smooth, hard, useful object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization, including a burly microbiologist who turns into a bumbling fool around women; a beautiful blond schoolteacher heading for a new assignment in the bush; and a bunch of shockingly lazy Communist guerrillas (they play cards a lot). Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. PG. 73

GREMLINS—(1hr. 45m., '84) Ghoulishly witty but finally empty-headed horror film. A generous, thoughtful daddy (Hoyt Axton) buys a Christmas present for his son—a harmless, furry little creature found in a Chinatown junk shop. But the son, Billy (Zach Galligan) and his family inadvertently shine lights in the creature's face, feed him after midnight, and get him wet (all forbidden), and so the cutesy-pie mutates, multiplies itself, and gives birth to a horde of scaly, clawed little monsters. Gleeful, mocking troublemakers, with the nonstop ingenious malice of little boys out of control, the creatures play funny, nasty tricks, nearly destroying the town. The town fights back, and the gremlins are ground, flung, dashed to death. This film, written by Chris Columbus, directed by Joe Dante, and produced and to some degree shaped by Steven Spielberg, is inventive and witty in a macabre way, but after a while one is worn out by the horror-film sadism, the grinding what-will-they-do-next unpleasantness. The movie is filled with references to other movies; it uses pop the way 19th-century novelists used classical learning. But so what? It's still a horror movie about little creatures. PG. 37, 97, 100, 109, 118, 213, 225, 228, 406, 407, 416, 436, 443, 447, 450, 518, 530, 535, 541, 567, 609, 613, 638, 643, 645, 702, 714, 717, 720, 728, 731, 733, 745, 784, 811, 817, 825, 842, 864, 874, 879, 886, 889

★ **IMPROPER CONDUCT**—(1hr. 52m., '84) In Spanish and French, Eng. subtitles and narration. Funny, bitter, highly intelligent interviews with exiles from Fidel Castro's Cuba. The subject of the movie is human rights violations in Cuba, and it is both a record of suffering and endurance and a grotesque comedy of social engineering, in which a macho Latin culture undergoes a Communist revolution, immediately installs a reactionary, straightlaced bourgeois morality, and backs it up with clownish attempts to refashion any personality that resists. Many of the victims—and many of the people interviewed here—are homosexuals, who are despised for effeminacy ("manly" homosexuals don't have trouble). A number of people interviewed describe the period of 1964-69 when gays were rounded up by the thousands, placed in camps, and subjected to "reeducation." There is also much testimony about the treatment of prostitutes, teenagers, playwrights, and journalists. The movie is not a balanced view of the Cuban revolution; it's an exposé, a polemic, and a warning. Directed by the great cinematographer Nestor Almendros and Orlando Jimenez Leal. 16

IN THE WHITE CITY—(1hr. 48m., '84) In Portuguese, French and German; Eng. subtitles. Alain Tanner's examination of the depressing nature of freedom. A ship's engineer (Bruno Ganz) jumps ship in Lisbon and wanders about, photographing everything he sees, then drifting into a desultory affair with a barmaid. The movie borders on being an "art film" in the worst sense of the phrase, but the lovely photography and score underline the director's serious intentions in his study of the dangerous seductions of a drifting, rootless life. With Teresa Madruga. 88

INDIANA JONES AND THE TEMPLE OF DOOM—(1hr. 58m., '84) In this "prequel" to *Raiders of the Lost Ark*, Steven Spielberg has competed with himself, topped himself, and defeated himself, all at the same time. This is the best-sustained idiot-adventure movie in film history, but two hours of virtually non-stop thrills is exhausting; you come out of the movie feeling as if your bones had been ground into a very fine powder. At his best, Spielberg is a master of physical action so bizarrely rushed and overloaded that it becomes a new form of eccentric comedy. But the movie takes a disastrous turn about a third of the way through. Indy (Harrison Ford again), his bickering paramour Willie (Kate Capshaw), and his tiny Chinese sidekick, Short Round (Ke Huy Quan) enter the sinister Palace of Pankot, and the movie stays inside ugly, claustrophobic sets for about an hour. In the bowels of the palace, in the Temple of Doom, the evil Thuggee cultists, led by a mad high priest with burning eyes (Amrish Puri) practice child slavery and human sacrifice. The priest reaches into the victim's chest and pulls out his heart, and sends him into a fiery pit. Fun! Fun! This lurid and gloomy trash goes on for an eternity, and there isn't a joke or a moment of relief anywhere. Keep young children away. PG. 31, 72, 100, 103, 105, 201, 212, 213, 231, 413, 416, 451, 518, 519, 523, 530, 532, 535, 547, 548, 554, 612, 616, 621, 635, 639, 640, 646, 658, 666, 667, 710, 721, 724, 733, 735, 756, 801, 809, 825, 840, 846, 848, 857, 861, 874, 878, 880, 883, 886

JIGSAW MAN, THE—(1hr. 36m., '84) An espionage thriller involving double agents and defections, Her Majesty's Secret Service and the USSR. With Laurence Olivier, Michael Caine, Susan George, Robert Powell. Dir. Terence Young. PG. 16, 70, 403, 420, 512, 528, 533, 536, 541, 625, 635, 642, 668, 711, 862, 876, 887

JOKE OF DESTINY, A—(1hr. 45m., '84) In Italian, Eng. subtitles. A comedy about contemporary Italy, in which a successful man, whose domestic life is falling apart, finds himself in the center of an international crisis. With Ugo Tognazzi, Piera Degli Esposti, Valeria Golino. Dir. Lina Wertmüller. PG. 55

KARATE KID, THE—(2hrs. 6m., '84) The everunblushing John G. Avildsen, director of *Joe* and *Rocky* and several other feasts for the credulous, has now made this harmlessly demagogic little movie, in which a skinny kid from New Jersey (Ralph Macchio) moves to California with his mom, gets repeatedly beat up by five rich, blond swine, and learns karate from a sort of Japanese fairy godfather (Nuriyuki "Pat" Morita), who is such a neat guy that he can slice the necks off four bottles of beer with his bare hand without knocking the bottles over. Not a single thing in *The Karate Kid* is believable, but the movie is touching in a maudlin, old-fashioned way, and the teacher-protégé relationship between Macchio and Morita, though pat and sentimental, is nicely played. PG. 21, 35, 82, 93, 97, 103, 109, 113, 118, 203, 305, 401, 403, 410, 418, 422, 439, 500, 529, 531, 541, 545, 552, 559, 567, 603, 616, 629, 645, 668, 702, 705, 719, 745, 747, 774, 778, 779, 782, 784, 794, 803, 806, 821, 822, 841, 868, 879, 883

LAST WINTER, THE—(1hr. 32m., '84) Four weeks after the Yom Kippur War has ended, two Israeli women become friends awaiting the return of their husbands. With Kathleen Quinlan, Stephen Macht, Yona Elian. Dir. Riki Shelach. R. 14, 57, 210, 225, 236, 306, 403, 407, 414, 523, 533, 552, 632, 705, 819, 827, 857, 878

LOVE STREAMS—(2hrs. 21m., '84) The actor-director John Cassavetes at his most feverish, soulful, and crazy. Cassavetes plays Robert, a Los Angeles writer of books about nightlife (i.e., sex), the kind of writer who spends hours with whores—making love to them, talking to them, gleaning their secret thoughts and opinions. Our first thought is that Robert is a bum, but that's not the way Cassavetes plays him. No, he gives Robert a full measure of existential torment—he's a suffering, mixed-up man who comes home from his nighttime jaunts drunk, torn, and bruised. In a second narrative line, Cassavetes gives us the story of Sarah (Gena Rowlands), Robert's mad sister, who loses the love of her husband and daughter but persists in loving them nonetheless. Love is Sarah's beacon, her calling, her strength, and the movie is about how men and women express love even in madness, violence, and mess. Working at the edge of laughter and tears, Cassavetes achieves emotional intensities that other directors can't touch. But how much more he would achieve if he trusted writers, if he shaped his scenes dramatically, if he gave up on the fallacy that "true to life" must mean repetitive and incoherent. PG-13. 60

NATURAL, THE—(2hrs. 10m., '84) Adapting Bernard Malamud's 1952 novel, writers Roger Towne and Phil Dusenberry and director Barry Levinson have produced a golden-hued, soft-edged evocation of baseball in the twenties and thirties. The hero, Roy Hobbs (Robert Redford), a great young player, gets shot by a psychotic woman who preys on athletes, but eventually makes it to the big leagues years later and breaks records. Nothing in the movie is meant to be taken straight: Hobbs's drives are so powerful they smash the scoreboard clock to pieces; he succumbs to another annihilating woman (Kim Basinger) and suffers a disastrous slump, breaking out of it only when an angel in white (Glenn Close) stands up behind the dugout in the middle of a game and redeems him. Despite some picturesque and funny moments, *The Natural* turns into honeyed kitsch. Most of Malamud's acrid humor has been removed, and Robert Redford gives a performance that is practically neutral—he holds the camera for an eternity with his level gaze and then doesn't deliver anything. With Robert Duvall, Wilford Brimley, Richard Farnsworth, and Darren McGavin. PG. 92, 97, 202, 206, 403, 512, 526. 533, 536, 541, 625, 628, 651, 818, 857, 864

OLD ENOUGH—(1hr. 31m., '84) Two girls of disparate backgrounds—a twelve-year-old wealthy Wasp (Sarah Boyd), and a fourteen-year-old working-class Italian (Rainbow Harvest)—fight their way through an uneasy summer friendship on the Lower East Side. The movie has some shrewd moments, but it doesn't amount to much. Dir. Marisa Silver. PG. 90

OXFORD BLUES—(1hr. 42m., '84) A romantic comedy about a brash, athletic American boy who attends Oxford University. With Rob Lowe, Ally Sheedy, Julian Sands, Amanda Pays. Dir. Robert Boris. PG-13. 38, 531, 616, 660, 708, 755, 774, 793, 878, 885

PLACES IN THE HEART—(1hr. 50m., '84) In the town of Waxahachie, Texas, in the 1930s, a woman struggles to keep her family together. With Sally Field, Lindsay Crouse, Ed Harris, Amy Madigan, John Malkovich, Danny Glover. Dir. Robert Benton. PG. 60

★ **PURPLE RAIN**—(1hr. 51m., '84) Prince, the tiny fop hero of Minneapolis rock 'n' roll, wears black breeches and stock ties hanging to his belly. He has full, curly hair, a thin, libidinous mustache, and plenty of liner around the eyes. He's easy to make fun of—no one this short should try to be sexy—until he begins to perform. This juicy, melodramatic movie, a mix of good and terrible, feels like a rock star's mixed-up confession and self-glorifying fantasy. Prince plays the Kid, who comes from a tragic home in which a black father, a failed musician, regularly beats his white mother, leaving the Kid traumatized, loveless, ungiving. He can only cut loose on stage, at a local rock club. The plot is banal, but that's not all there is to say about it. The off-stage scenes are no more than fragments in which a few generalized moods are developed, then extended and transformed in the numbers. At the climactic moments, *Purple Rain* says that rock gives you the power to transcend the pain and mess of your life; it speaks of revolution—personal, not social—with a fervor not heard in years. Along the way there are entertaining views of the Minneapolis rock scene, featuring Morris Day and his band, the Time. With Apollonia Kotero. Written by Albert Magnoli and William Blinn; dir. Magnoli. R. 9, 32, 58, 83, 92, 97, 104, 114, 118, 231, 234, 307, ~~411~~, 422, 436, 451, 512, 530, 532, 533, 535, 541, 548, 562, 567, 603, 609, 613, 616, 621, 627, 629, 632, 639, 641, 644, 648, 660, 663, 666, 710, 711, 714, 719, 731, 732, 745, 791, 800, 807, 809, 822, 860, 862, 879

RED DAWN—(1hr. 54m., '84) Banana-cake fantasy of Soviet-led invasion and occupation of America, set in a small Colorado town at the edge of the Rockies. As Cuban and Nicaraguan commandos march down innocent American streets, posters of Lenin go up everywhere, and *Alexander Nevsky* takes over the local movie house. Meanwhile, five or six boys led by an ex-high-school quarterback (Patrick Swayze) camp out in the mountains and turn themselves into a crack guerrilla unit. The writer-director John Milius has something special on his mind—a mystique of purity. The boys don't fight and die defending their families—that would be too routine. With its solemn blood rituals, its mystic brotherhood of the woods, *Red Dawn* offers a kind of native American fascism—the Deerslayer trading in his bear knife for a portable rocket, turning his woodcraft to guerrilla tactics. Indeed, Milius gets so absorbed in his woodlands Bund that he lets the narrative falter. The movie is a turgid love offering to the bumper-sticker warriors and new-breed militants of the far right. Kevin Reynolds worked on the script. PG-13. 11, 38, 118, 225, 442, 443, 567, 616, 643, 651, 660, 666, 730, 744, 791, 807, 821, 885, 886

REPO MAN—(1hr. 32m., '84) A punk from Los Angeles working with a car repossessor seeks out a Chevy Malibu, owned by a renegade nuclear scientist, for the $20,000 reward. With Emilio Estevez, Harry Dean Stanton. Dir. Alex Cox. R. 7

★ **RETURN OF MARTIN GUERRE, THE**—(1hr. 51m., '83) In French, Eng. subtitles. Plain and craftsman-like in style, but fascinating. In a small French farming village in the sixteenth century, a dour young husband, Martin Guerre, leaves his wife, Bertrande, and disappears from town. Years pass without word, and then he returns. Or so it seems. The man who returns—let us call him Martin II (Gérard Depardieu)—is bigger, better-looking, and full of life. He seems to recognize everyone, and later that night his wife (Nathalie Baye) embraces him fervently. Has Martin grown up in some miraculous way? Or is this man an impostor? If he's an impostor he's also a very good husband, and it's part of the movie's special grace to suggest that being a husband might qualify as a creative act. Director Daniel Vigne and writer Jean-Claude Carrière have made a kind of hidden love story in which the woman's desire for sexual pleasure is the most modern and disruptive element. 61, 630, 711

REVENGE OF THE NERDS—(1hr. 27m., '84) A comedy about two socially inept college losers—nerds—who strike back at their oppressors. With Robert Carradine, Anthony Edwards, Curtis Armstrong, Bernie Casey, Ted McGinley, Julie Montgomery. Dir. Jeff Kanew. R. 20, 32, 225, 307, 407, 411, 420, 528, 541, 561, 566, 604, 617, 625, 663, 717, 727, 732, 747, 773, 781, 795, 830, 878

SOLDIER'S STORY, A—(1hr. 42m., '84) In 1944, a black soldier at a U.S. Army fort in the South becomes the latest victim in a series of unsolved slayings; this murder mystery is an adaptation of Charles Fuller's Pulitzer Prize-winning Off-Broadway hit, *A Soldier's Play*. With Howard E. Rollins Jr. and Adolph Caesar. Screenplay by Fuller; music by Herbie Hancock. Dir. Norman Jewison. PG. 44, 60

SWANN IN LOVE—(1hr. 50m., '84) In French, Eng. subtitles. Reviewed in this issue. R. 56

★ **TIGHTROPE**—(1hr. 54m., '84) Clint Eastwood plays a cop again, but the character, Wes Block, is considerably more complex than Dirty Harry. Block, a New Orleans homicide detective, investigates sex killings during working hours and then goes home to his two small blonde daughters, whom he adores. A psychopathic killer begins strangling prostitutes and Wes goes to investigate. The hookers he meets are seductive—surprisingly seductive—and after agonizing a bit he gives in. But after he has sex with a girl, she gets killed, and he slowly begins to realize the murderer is taunting him—forcing him to confront his own compulsions. Wes is not meant to be a psychopath himself—just a vulnerable and disappointed man, a loving father with a dark side, a man capable of treating his daughters with great tenderness and also of handcuffing whores to a bed. In other words, Eastwood has made a rather startling descent from the mythical to the pathetically human, from avenger to victim. Now that we get to see what he's been holding in, his tight, masklike acting makes more sense. This intriguing thriller was written and directed by Eastwood protégé Richard Tuggle, whose work as director is less lurid and violent than Eastwood's. With Geneviève Bujold, tender and authoritative as always, as the head of a rape crisis center. R. 22, 36, 58, 78, 92, 109, 111, 118, 201, 206, 210, 211, 212, 234, 237, 300, 305, 401, 402, 411, 420, 427, 439, 512, 517, 523, 541, 543, 554, 558, 561, 567, 573, 606, 614, 616, 625, 633, 637, 640, 648, 653, 663, 701, 710, 715, 716, 719, 727, 732, 746, 775, 779, 793, 794, 798, 806, 822, 830, 851, 867, 873, 878, 888

UNTIL SEPTEMBER—(1hr. 35m., '84) An American horticulturist in Paris for the month of August falls in love with a sophisticated French banker whose wife and mistress are away. With Karen Allen and Thierry Lhermitte. Dir. Richard Marquand. R. 14, 24, 72, 92, 201, 210, 306, 426, 427, 519, 529, 552, 559, 632, 649, 663, 700, 722, 730, 774, 781, 793, 795, 803, 819, 821, 878

UTU—(1hr. 44m., '84) A drama based on a true incident: In New Zealand in the 1870s, the British army massacres a loyal village of Maoris (the native inhabitants) and a group of Maori rebels decide to enact "utu," their word for honor, against the British. With Anzac Wallace, Wi Kuki Kaa, Bruno Lawrence, Kelly Johnson, Tim Elliott. Dir. Geoff Murphy. R. 71

WINDY CITY—(1hr. 45m., '84) A comic look at a group of friends who have grown up together in Chicago and now must face life as adults. With John Shea, Kate Capshaw, Josh Mostel. Dir. Armyan Bernstein. R. 70

WOMAN IN RED, THE—(1hr. 27m., '84) Gene Wilder, as no one's romantic fantasy but his own, runs after a gorgeous, haughty model (Kelly Le Brock) and falls on his face. It's another of those films in which the adulterer is as adorable as a poodle puppy, and about as articulate. Based on the 1977 French farce *Pardon Mon Affaire*. Dir. Wilder. PG-13. 14, 24, 48, 85, 93, 105, 114, 118, 202, 203, 210, 223, 236, 303, 407, 408, 410, 413, 422, 426, 447, 448, 450, 500, 529, 531, 545, 550, 554, 567, 603, 616, 634, 635, 640, 653, 658, 660, 663, 664, 666, 667, 700, 708, 709, 717, 721, 722, 732, 745, 746, 774, 782, 796, 807, 828, 830, 849, 858, 862, 863, 878

Revivals

BAD AND THE BEAUTIFUL, THE—(1hr. 58m., '52) One of the best of all Hollywood films about Hollywood. Kirk Douglas stars as a brilliant, manipulative producer, and among the people circling around him are Lana Turner (a star), Dick Powell (a Faulkner-type writer), and Walter Pidgeon (a studio head). Written by Charles Schnee. Dir. Vincente Minnelli. 10

BAND WAGON, THE—(1hr. 52m., '53) A well-dressed dummy named Cyd Charisse is the nominal heroine, but the real stars of this Technicolor backstage musical are the two most elegant men of the century, Fred Astaire and the English matinee idol Jack Buchanan. Nanette Fabray provides the pep and Oscar Levant the hypochondria. The marvelous Dietz and Schwartz score includes "Dancing in the Dark," "I Love Louisa," "That's Entertainment," and "Triplets," with Fabray, Astaire and Buchanan in baby clothes. Dir. Vincente Minnelli. 89

BEAT THE DEVIL—(1hr. 40m., '54) A high-style spoof of the international-thriller genre, written by Truman Capote and John Huston (from a pseudonymous novel by Claud Cockburn) and directed by Huston. Admittedly, some of the jokes are obscure; the movie passes back and forth between genuine wit and irritating whimsy. With Humphrey Bogart, Gina Lollobrigida and Robert Morley. 39

BEYOND THE VALLEY OF THE DOLLS—(1hr. 49m., '70) It has nothing to do with *Valley of the Dolls*. Chicago *Sun-Times* film critic Roger Ebert set out to write a camp/trash outrage, incorporating every absurdity, cliché, and bit of nonsense he could think of. The whole thing was whipped up into a wild storm of sex and violence by master *schlockmeister* Russ Meyer. It's fitfully entertaining . . . very late at night. Starring several of Russ Meyer's silicone wonders. 5

BLUE ANGEL (1929), THE—(1hr. 38m.) In German, Eng. subtitles. Heavy-handed, obvious, humorless, but mesmerizing. The great Emil Jannings is the authoritarian German professor who falls under the spell of Marlene Dietrich's Lola Lola, an impassive nighclub singer. The professor's decline and collapse is at once a defeat of his worldy position and a liberation of his unconscious. From a novel by Heinrich Mann. Dir. Josef von Sternberg. 10

CARNAL KNOWLEDGE—(1hr. 36m., '71) A very funny and very sad film, directed by Mike Nichols, and written by Jules Feiffer, with Jack Nicholson and Arthur Garfunkel as the eternal roommates twenty years later who've never lost their adolescent hang-ups and attitudes toward women and sex. With Candice Bergen, Ann-Margret and Rita Moreno. 39

CITIZEN KANE—(2hrs., '41) The greatest American film. This allegory and cautionary tale of American success, told in terms of a thinly veiled William Ran-

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dolph Hearst, is Orson Welles's finest achievement as director, and he's not bad at acting either. Unfortunately, the script, by Herman J. Mankiewicz and Welles, though clever, is somewhat shallow. Everything else, however, remains impressive after all these years and despite repeated viewing. With Joseph Cotten, Dorothy Comingore and Everett Sloane. 96

GRADUATE, THE—(1hr. 45m., '67) Boy meets girl, brought up to sixties date (boy also meets girl's mother) and carried off absolutely dashingly. A spirited, intelligent film. With Dustin Hoffman and Katharine Ross. Dir. Mike Nichols. 39

LADY VANISHES (1938), THE—(1hr. 37m.) One of Alfred Hitchcock's most enjoyable masterpieces, starring Dame May Whitty as the nice old lady who disappears during a train ride and Margaret Lockwood and Michael Redgrave as fellow passengers who are determined to find her. Soon after the film was released David O. Selznick signed Hitchcock to direct in Hollywood. 10

L'AGE D'OR—(1hr., '30) Luis Buñuel's surrealist masterpiece about lust frustrated by social habit and timidity. A work of unparalleled insolence, *L'Age d'Or* caused riots at its premier in Paris and was banned by the chief of police. It's a savage, frequently obscene attack on the bourgeoisie, the church, society—all the forces that restrain the expression of individual will. Starring Gaston Modot and Lya Lys. Salvador Dali contributed to the script. 47

LAWRENCE OF ARABIA—(3hrs. 41m., '62) Still the best spectacle movie ever made. Peter O'Toole, golden hair flying in the breeze, dons white robes and becomes T. E. Lawrence, English uniter of the Arabs during World War I. Much heroism, moral anguish, masochism, sadism, and murky politics. Magnificent desert photography. With Omar Sharif, Alec Guinness and Jack Hawkins. Dir. David Lean. 45

METROPOLIS—(2hrs. '26) This silent film by Fritz Lang is one of the summits of German cinematic Expressionism. The screenplay is science fiction at its trashiest, but the technical effects and the *mise-en-scène* are spectacular by any standard and reward our careful consideration. There are moments of great (though inhuman) beauty, along with banalities of the most ludicrous sort. With Brigitte Helm. A reconstructed version of the film by composer Giorgio Moroder is currently in release. Discovered footage and stills have been added to the new version; the cutaway, silent-film titles have been retranslated and changed into subtitles; the images have been re-tinted to Lang's original specifications; and the film has been rescored with music by Adam Ant, Bonnie Tyler and others. 51

MIDNIGHT COWBOY—(1hr. 53m., '69) Jon Voight and Dustin Hoffman are dazzling in John Schlesinger's film, based on James Leo Herlihy's compassionate and comic novel about loners and hustlers in New York. 39

1900—(4hrs. 5m., '77) A visually magnificent, politically muddled chronicle of the peasant-landowner struggle from 1900 to 1945 as it transpires on the estate of an aristocratic Italian family. Robert De Niro and Gerard Dépardieu are fine, but Donald Sutherland, as a dedicated Fascist, is embarrassing. Dir. Bernardo Bertolucci. 95

ONCE UPON A TIME IN THE WEST—(2hrs. 45m., '69) The uncut version—twenty-two minutes were removed soon after the film's initial release—of Sergio Leone's epic spaghetti Western about the coming of the railroad to the American frontier. With Henry Fonda, Jason Robards, Claudia Cardinale, Charles Bronson, Woody Strode, Jack Elam. Music by Ennio Morricone. 2

SPETTERS—(1hr. 49m., '80) In Dutch, Eng. subtitles. This Dutch exploitation movie feels like an American biker picture from the mid-sixties filtered through foreign sensibilities. It's better-made, and it has more sex, but it's still junk. Three young men in a town outside Rotterdam try to be motorcycle champs, and they all sleep with the same girl, played by Renée Soutendijk. Dir. Paul Verhoeven. 6

39 STEPS (1935), THE—(1hr. 21m.) The first and still by far the best version, loosely adapted by Alfred Hitchcock from John Buchan's novel. A witty, wry, romantic, exquisitely paced suspense story, with superb performances by Robert Donat and Madeleine Carroll. 10

WAR OF THE WORLDS—(1hr. 25m., '53) The Martians land and melt everything in sight, including the priest who goes out to "reason" with them This George Pal production, based on the H.G. Wells novel, is somewhere between nightmare and camp. Lovers of mass-destruction special effects have become fixated on it. With blah-faced fifties actors. Dir. Byron Haskin. 13

THEATER

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Broadway

Previews and Openings

Thursday, September 20

QUILTERS—A musical by Molly Newman and Barbara Damashek tells of the American pioneer women whose vivid quilted patterns told their own stories. With Lenka Peterson, Marjorie Berman, Lynn Lobban, Jennifer Parsons, Evalyn Baron, Rosemary McNamara, and Alma Cuervo. Previews start 9/20 prior to a 9/25 opening. Tues.-Fri. at 8, Sat. at 2 & 8, Wed. at 2, Sun. at 3; $25-$27.50. **Jack Lawrence,** 359 W. 48th (307-5452). 2 hrs. All major credit cards.

Now Playing

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Jon Cryer, Anita Gillette, David Margulies, Marissa Chibas, Barbara Tarbuck, Patrick Breen, Royana Black. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.-Sat. at 8, Sat. at 2, $25-$35; Wed. at 2, Sun. at 3, $20-$30. **Neil Simon,** 250 W. 52nd St. (757-8646). 2 hrs., 40 mins. Major credit cards. ● **IRLS**

LA CAGE AUX FOLLES—George Hearn and Keith Michell star in a musical set in the south of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th (757-2626). 2 hrs., 40 min. All major credit cards. **IRLS**

CATS—The London musical, with a cast of 23 American "Cats," based on T.S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6200). 2 hrs., 45 min. Credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DEATH OF A SALESMAN—Dustin Hoffman, Kate Reid, John Malkovich, and Louis Zorich return in the revival of the Arthur Miller play; directed by Michael Rudman. With Stephen Lang, Bruce Kirby, David Chandler, Jon Polito, Linda Kozlowski, Tim Signorelli, Kathy Rossetter, Karen Needle, Anne McIntosh, and Michael Quinlan. Tues., Thurs., & Fri. at 8; Wed. & Sat. at 2, Sun. at 3; all performances $25-$42.50; thru 10/21. **Broadhurst,** 235 W. 44th (239-6200). 2 hrs., 40 mins. All major credit cards.

DESIGN FOR LIVING—George C. Scott directs Anne Swift, Raul Julia, and Frank Converse in a revival of the 1933 Noel Coward comedy about a *ménage à trois,* featuring Helena Carroll, Lisa Kirk, Cecilia Hart, Richard Woods, Robertson Carricart, and Arthur French. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; all tickets $30, exc. Sat. which are $33. **Circle in the Square,** 50th St. West of Bdway (581-0720). 2 hrs., 20 mins. All major credit cards.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, Sun. at 3, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 45 min. Major credit cards. ● ●

42ND STREET—Anne Rogers, Jerry Orbach, Karen Ziemba, and James Brennan in a musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (239-6200). 2 hrs., 15 mins. All major credit cards. ● ●

GLENGARRY GLEN ROSS—David Mamet's 1984 Pulitzer Prize-winning comedy-drama concerns a group of real-estate salesmen, portrayed as both sharks and victims of a cutthroat system; directed by Gregory Mosher. With Joe Mantegna, Mike Nussbaum, Howard Witt, Lane Smith, James Tolkan, Jack Wallace, and J. T. Walsh. Mon.-Thurs. at 8, Sat. at 2, $20-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **John Golden,** 252 W. 45th (239-6200). 2 hrs. All major credit cards. **IRLS**

HURLYBURLY—David Rabe's comedy about four Hollywood men and their relationships with wives and lovers; directed by Mike Nichols. With William Hurt, Judith Ivey, Harvey Keitel, Cynthia Nixon, Ron Silver, Jerry Stiller, and Sigourney Weaver. The production's a wonder, the acting a dream come true! Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $22.50-$37.50. **Ethel Barrymore Theater,** 243 W. 47th (239-6200). **IRLS**

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin—book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $23-$40; Sat. at 2, Sun. at 3, $25-$45. **St. James,** 246 W. 44th (398-0280). 2 hrs., 30 min. All major credit cards. ● **IRLS**

NOISES OFF—Dorothy Loudon, Brian Murray, Paxton Whitehead, Victor Garber, and Linda Thorson are the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. The play creates an atmosphere so charged with hilarity that sparks whiz about everywhere! Mon.-Thurs. at 8, Wed. at 2, $20-$30; Sat. at 2; $22.50-$32.50; Fri. & Sat. at 8, $25-$35. **Brooks Atkinson,** 256 W. 47th (245-3430). 2 hrs., 25 mins. Credit cards. **IRLS**

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Thurs. at 8, $25-$40; Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $30-$45. **Edison,** 240 W. 47th (757-7164). 2 hrs. All major credit cards. ● ●

THE REAL THING—John Vickery and Caroline Lagerfelt co-star in Tom Stoppard's witty and dizzyingly ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. With Sara Botsford, Simon Jones, and Anthony Fusco. Mon.-Sat. at 8, $25-$37.50; Sat. at 2, $25-$35; Wed. at 2, $20-$30. **Plymouth,** 236 W. 45th (239-6200). 2 hrs., 40 mins. Credit cards. **IRLS**

SUNDAY IN THE PARK WITH GEORGE—Robert Westenberg and Bernadette Peters star in a musical by Stephen Sondheim and James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the musical deals with Seurat and his mistress-model and is as clever a show as you are likely to see, with fine performances from the stars. Mon.-Sat. at 8, mats. Sat. & Wed. at 2, Sun. at 3; $35-$45. **Booth,** 222 W 45th (239-6200) 2 hrs., 30 mins. All major credit cards **IRLS**

THE TAP DANCE KID—A musical with book by Charles Blackwell, lyrics by Robert Lorick, music by Henry (*Dreamgirls*) Krieger. Hinton Battle, Jimmy Tate, Sam Wright, Barbara Montgomery, and Martine Allard, head the cast which features a black and white ensemble. Story concerns the tradition of show business being passed down to a ten-year-old boy who is a gifted tapper and whose father wishes him to become a lawyer; directed by Vivian Matalon. The dancing of Battle is nothing short of extraordinary. and there are winning performances from Allard and Wright. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $25-$45. **Minskoff,** 200 W. 45th (869-0550). 2 hrs.. 40 mins. All major credit cards. **IRLS**

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Jonathan Hadary and Sam Freed; Philip Astor and Peter Ratray do the matinees. An amusing as well as moving trio of plays about the homosexual world. Chevi Colton, Jeffrey Rogers, Diane Tarleton, Susan Edwards, and Christopher Gartin complete the cast; directed by Peter Pope. Mon.-Thurs. at 8, $19.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. & Sat. at 2, $15-$28.50. **Helen Hayes,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards. ● ●

Off Broadway

AFTER THE FALL—Frank Langella and Dianne Wiest star in a revival of Arthur Miller's play about a man's quest for some key to join together the disparate elements in his life; directed by John Tillinger With Henderson Forsythe, Delphi Harrington, Mary Joan Negro, and Laurie Kennedy. Previews now prior to a 10/4 opening. Previewing Mon.-Sat. at 8, Sat. & Wed. at 2; after opening, Tues.-Sat. at 8, Sat., Sun., & Wed. at 2. **Playhouse 91,** 316 E. 91st (831-2000).

A. . .MY NAME IS ALICE—Musical revue, conceived and directed by Joan Micklin Silver and Julianne Boyd, which looks at today's women through songs and sketches written by over 20 authors; with Mary Murray, Randy Graff, Vanessa Bell, Alaina Reed, and Roo Brown. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $19-$25. **Top of the Gate,** 160 Bleecker St. (475-5120).

AVNER THE ECCENTRIC—A one-man show with clown/mime/juggler/magician Avner Eisenberg Wed.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3 & 7; $15-$22. **Lamb's Theatre,** 130 W. 44th (997-1780).

BALM IN GILEAD—Lanford Wilson's play presents a witty portrait of New York street life set in an all-night coffee shop; directed by John Malkovich. With Garry Sinise, Terry Kinney, Lynne Thigpen, Glenne Headly, Jeff Perry, Laurie Metcalf, Danton Stone, and Brian Tarantina. The playwright shows a true understanding of minutely diverse lives. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $22.50-$25. **Minetta Lane Theater,** 18-22 Minetta Lane (420-8000).

BLUE WINDOW—Craig Lucas's comedy brings together seven persons before, during, and after a dinner party. He's a canny manipulator of words and perceives the interesting play of characters with the eye of an enterprising satirist. Under Norman Rene's direction, a cast of seven—Margo Skinner, Matt Craven, Maureen Silliman, Randy Danson, Christine Estabrook, Brad O'Hare, and Lawrence Joshua—gives precise, polished performances. Tues.- Fri. . at 8, Sat. at 7 & 10; Sun. at 2 & 4:30. $15. A Production Company presentation. **Theater Guinevere,** 15 W. 28th (686-1470).

ELVIS MANIA—Johnny Seaton plays tribute to "The King" by performing many of his biggest hits in this two-hour musical; staged by Leslie Irons; backed by a 5-man combo. Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 & 11:30; Wed. at 2:30; Sun. at 7; $17.50-$20. **Off-on-Broadway Theatre,** 1599 Broadway (582-0884).

ENDGAME—This is the silver anniversary production of Samuel Beckett's study of human dependency. Alvin Epstein, who co-starred in the U.S. premiere of the classic 25 years ago, directs and co-stars with Peter Evans, Alice Drummond, and James Greene. Tues.-Fri. at 8, Sat. at 7 & 10:15, Sun. at 3 & 7:30; $22-$24. **Cherry Lane,** 38 Commerce St. (989-2020).

ENTER A FREE MAN—Jerome Kilty, Helen Stenborg, and Deanna Deignan in a revival of Tom Stoppard's 1968 comedy about a man who invents useless gadgets, and intends to make his living by them; directed by Dean Button. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; from 9/20; all seats $15. **Perry St. Theater,** 31 Perry St. (944-9300).

THE FANTASTICKS—A musical fable in its zillionth year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16-$20. **Sullivan St. Playhouse,** 181 Sullivan (674-3838). ● ●

FOOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a motel room at the edge of the Mojave Desert; directed by the author; with Aidan Quinn, Page Johnson, Stephen Mendillo, and Moira Harris. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $22.50-24.50. A Circle Repertory production. **Douglas Fairbanks Theater,** 432 W. 42nd (239-4321). ●

FROZEN ROSES—A serious musical comedy, written and directed by August Armstrong, with music and lyrics by Mark Stewart, explores relationships between men and women; with Joe Baer and Virginia Ferri. Tues.-Sun. at 8, 9/19-23; $10. Tues.-Sat. at 8, Sun. at 3; from 9/25; $12.50-$15. **Colonnades,** 428 Lafayette St. (869-2922).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with love and career; directed by Gerald Gutierrez; with Lisa Banes, Marge Kotlisky, Scotty Bloch, Steven Gilborn, Nicholas Hormann, Tom Robbins, Cristine Rose, and Alan Rosenberg. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. **Lucille Lortel Theater,** 121 Christopher Street (924-8782).

LESTER SIMS RETIRES TOMORROW—William Curtis's drama about a college professor facing mandatory retirement and the woman who offers him support. With George Murdock and Jennifer Rhodes; directed by Louis Erdmann. Wed.-Sat. at 8; Sat. at 2; Sun. at 3 & 7:30; $15. **The Cubiculo,** 414 W. 51st (265-2138).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Lynn Hippen and vocally by Ron Taylor. Tues.-Thurs. at 8, $25-$30; Fri. at 8, Sat. at 7 & 10, Sun. at 2 & 5, $27.50-$32.50. **Orpheum,** 126 Second Ave. (239-6200). ● ●

MR. JOYCE IS LEAVING PARIS—Tom Gallacher's play about the author as a struggling young man and a successful older man; directed by Jordan Deitcher. Wed.-Sat. at 8, Sat. at 2:30, Sun. at 3 & 7; $12 (9/19-22); $15 & $17.50 from 9/23. **Harold Clurman,** 412 W. 42nd (594-2370).

NITE CLUB CONFIDENTIAL—Dennis Deal's musical is the "sin-steeped story of a '50s nightclub singer, her rise, her fall, her lust." With Stephen Berger, Eileen Fulton, Steve Gideon, Denice Nolan, and Tom Spiroff. Tues.-Thurs. at 8, Fri. at 8 & 11, Sat. at 7 & 10; Sun. at 7:30; $17.50-$22.50. **Ballroom,** 253 W. 28th (594-0326).

RELATIVELY SPEAKING—Alan Ayckbourn's play, directed by Rick Meyer, deals with mistaken identity. The cast: Kristine Niven, James Kirsch, Kathleen Claypool, and Thomas Barbour. Tues.-Sat. at 8, Sat. at 2 & Sun at 3; $15; thru 9/23. **INTAR,** 420 W. 42nd (243-2833).

SHADES OF HARLEM—Re-creation of an evening at the Cotton Club of the '20s, in the style of the period, with music composed by Frank Owens, Waller, Ellington, Sissle, Blake, Pinkhard, Fields, and McHugh; dancing includes jitterbug, cakewalk, and tap. Mical Whitaker directs; in the cast are Ty Stephens, Branice McKenzie, Jeree Palmer, Ludie Jones, and Sheila Barker. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $17.50 to $22.50. **Village Gate,** Thompson & Bleecker (475-5120).

SPLIT SECOND—Dennis McIntyre's play, directed by Samuel P. Barton and featuring John Danelle, Michele Shay, Norman Matlock, Peter Fernandez, Bill Cwikowski, and Helmar Augustus Cooper, is about a policeman facing a crisis of conscience after committing a violent act. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $17.50-$22. **Theatre Four,** 424 W. 55th (246-8545).

VIVA VITTORIO!—Vittorio Gassman, in a one-man show, does excerpts from Chekhov, Shakespeare, Kafka's *Report to an Academy,* Dumas's *Kean,* (in English), and Pirandello's *The Man With the Flower in His Mouth,* (in Italian). Tues.-Sat. at 8, Sat. at 2, Sun. at 3 (9/23 at 7:30); $22.50-$27.50; 9/19-30. **Promenade,** Bdway & 76th (580-1313).

Theater Companies

AMERICAN JEWISH THEATRE—Ernest Joselovitz's *Jesse's Land,* directed by Jeffrey Martin, is set in rural Connecticut and depicts a property struggle between a wealthy immigrant and his ambitious daughter-in-law. Tues., Wed., Thurs. & Sat. at 8; Sun. at 2 & 7; 9/19-11/15. **92nd St. Y,** 1395 Lexington Ave. (427-6000).

AMERICAN SHAKESPEARE REPERTORY—*Macbeth,* 9/21, 29, in repertory with *Two Gentlemen of Verona,* 9/22, 27, 30, and *Richard III,* 9/20, 23, 28. Thurs.-Sat. at 8, Sun. at 3; $7.50. **Theater 22,** 54 W. 22nd (279-9321).

JEAN COCTEAU REPERTORY—Edvard Radzinsky's *Theatre in the Time of Nero and Seneca* (translation by Alma Law). Nero confronts his tutor in a deadly play within a play; directed by Eve Adamson; with Craig Smith and Harris Berlinksy. A world premiere from the Soviet Union. Thurs.-Sat. at 8, Sun. at 3; $10. **Theater,** 330 Bowery (677-0060).

LA MAMA E.T.C.—Esteban Fernandez Sanchez's *La Mulata,* an experimental epic of pre-Castro Cuba; directed by T. Riccio. Wed.-Sun. at 7:30; $8; thru 9/30. **La Mama,** 74A E. 4th St. (475-7710). Benvenuto Festival: Thru 9/23, Falso Movimento's *Otello,* from Naples; 9/26-10/7, Krypton's *Aeneid,* from Florence; 10/10-21, La Gaia Scienza's *Torn Hearts,* from Rome. **La Mama Annex,** 66 E. 4th St. (475-7710).

POLISH THEATRE INSTITUTE—Tamara Karren's *Who Was This Man,* about the Polish-Jewish man of letters Janusz Korczak; 10/2 & 9 at 8, 10/8 at 3 & 8. Slawomir Mrozek's *Alpha,* which details the imprisonment of a national leader; 10/3-5, 10-12 at 8; 10/6 & 13 at 3 & 8; 10/7 & 14 at 3; $8. **La Mama,** 74A E. 4th St. (254-6407).

REPERTORIO ESPANOL—Gloria Gonzalez's *Café Con Leche;* Julio Maricio's *La Valije;* Amandeo Vives's zarzuela, *Dona Francisquita,* a tribute to eternal Madrid; Frederico Garcia Lorca's *Bodas de Sangre; Habana Sings!,* Cuban music. In Spanish in repertory; $8-$10; thru September. Phone theater for dates. **Gramercy Arts,** 138 E. 27 (889-2850).

RIDICULOUS THEATRICAL COMPANY—*The Mystery of Irma Vep,* a penny-dreadful, two-man show starring Charles Ludlam (the author) and Everett Quinton in multiple roles. Wed., Thurs., Fri. & Sun. at 8, Sat. at 7 & 10. 9/19-30, $12. From 10/2, $15-$18. One Sheridan Square (691-2271).

ROYAL COURT REP—Phyllis Craig's *Murder Without Guilt,* Thurs., Fri. & Sat. at 8, Sun. at 3; *Bargain for Murder,* Mon. & Tues. at 8; *Murder One,* Wed. & Thurs. at 8; $7. **Theater,** 301 W. 55th (997-9582).

THE 13TH STREET THEATER—Israel Horovitz's *The Indian Wants the Bronx,* directed by Ryker O'Hara, about two street punks caught up in their own terrorizing; *Line,* directed by Chris Bacher, about man's desire to be first. Seth Bornstein's *Hanging On,* directed by Edward Medina. Call theater for times. **Theater,** 50 W. 13th St. (675-6677).

WEST SIDE REPERTORY—Oscar Wilde's *An Ideal Husband,* directed by Andres Castro. Fri.-Sun. at 8, Sun. also at 3; $7; thru 10/14. **Theater,** 252 W. 81st (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ALL STRANGE AWAY—Robert Langdon-Lloyd stars in Samuel Beckett's play about a man trapped inside a mirrored glass cube, who may be the last man on earth in his final hours; directed by Gerald Thomas. From 9/21. **Samuel Beckett Theatre,** 410 W. 42nd (489-6745).

AND THAT'S HOW THE RENTS GET PAID, PART IV—(*Or, The Confessions of Conrad Gehrhardt*), by and with Jeff Weiss, starring Dorothy Cantwell. $8; thru 9/22. **The Performing Garage,** 33 Wooster St. (966-3651).

CAST ME DOWN—J. Howard Holland's play takes place between 1881 and 1901 on the campus of Tuskegee Institute in Alabama and describes Booker T. Washington and his role in the black political struggle of the period; directed by Meachie Jones. With Charles Dumas, Willie Carpenter, and Emmet Scott. Thurs.-Sat. at 7:30, Sat. & Sun. at 3; $7, $5; 9/20-10/14. **Aaron Davis Hall,** 134th & Convent Ave. (690-6900).

CRADLE SONG—A new musical by Jan Mullaney and Mary B. Phillips, about a Manhattan couple who fight to save their marriage; directed by Stephen Schwartz. Thurs.-Tues. at 8; $8; thru 10/2. **Musical Theatre Works,** 133 Second Ave. (677-0040).

DESIGN—Max Navarre's comedy about two neurotic roommates and the woman they both love; directed by Jordan Roberts. With Cathy Hill, Michael O'Naul, Emile Jean Trimble. Tues.-Fri. at 8:30; thru 10/5. **C.A.S.H.,** 10 E. 18th (924-7882).

DOUBLE BILL—Fred Fondren's *Dog With No Front Paws* and Douglas Mendini's *Arizona Cowboys;* both explore an approach-avoidance attraction between men; both directed by Fred Fondren. Thurs. at 8, Fri. & Sat. at 10; $8; thru 10/6. **Prometheus,** 239 Fifth St. (477-8689).

FANNY THE QUEEN OF PROVINCETOWN—John Preston's story, starring A. L. Franklin, about Franny, who "even in full leather would still look like a queen"; directed by H. Richardson Michaels. Thurs.-Sun. at 8:30, Sat. at 7 & 10; $10; from 9/20. **Shandol Theater,** 137 W. 22nd (279-4200).

A HATFUL OF RAIN—Revival of the Michael Gazzo play, presented by None of the Above Repertory. 9/23-25, 30, 10/1, 2, at 8; 9/23 and 30 at 2; $8. **Sargent Theater,** 314 W. 54th (666-8417).

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen and Kenneth Wydro, about a woman in the church choir who dreams of becoming a pop singer; directed by Grenoldo. Thurs. & Fri. at 8, Sat. at 11 a.m., 2 p.m. & 8; Sun. at 2 & 5; $10-$18. **Heckscher,** 1230 Fifth Ave. (534-2804).

NATURAL CAUSES—Lilian Lieblich's play about two friends who discover an alternative to their bankrupt marriages; directed by Rosemary Hopkins; with Judy Cole, Maria Robb, Karl Schroeder, Gerald Simon, and Pat Squire. Thurs.-Sat. at 7:30, Sun. at 4; $8; 9/27-10/14. **18th St. Playhouse,** 145 W. 18th (242-9249).

THE NEW YORKERS—Murray Schisgal's new comedy, starring Adolph Green, Phyllis Newman, their daughter Amanda Green, and Allen Swift, spans three generations of a family; directed by Peter Maloney. Mon.-Sat. at 8; thru 9/20. **Morse Center at Trinity,** 101 W. 91st (873-1650).

THE NEW YORKERS—Music and lyrics by Cole Porter, book by Herbert Fields, directed by Barbara Vann. Wed. & Thurs. at 8, Fri. & Sat. at 8:30, Sun. at 3:30; $6-$10; thru 9/30. **Medicine Show,** 6 W. 18th St. (255-4991).

OUTSIDE SKELETON—Doug Grissom's play about a family reunion in Skeleton City, Ga.; directed by Ralph Lane Weeks. 9/26-29, 10/1-6 at 8; 9/29 & 10/6 at 3; $6. **INTAR,** 420 W. 42nd (279-4200).

REHEARSAL FOR MURDER—Comedy, written and directed by John Patrick Hart, about a playwright-producer blackmailed into hiring four dreadful actors for his Broadway comeback. Wed.-Sat. at 8, $8; thru 9/29. **Village Performers,** 98A Third Ave. (505-6601).

THE RIGHT DECISION—Eliza Wyatt's play about a defense lawyer and a dancer, both recovering from a car accident; directed by Tony Alicata. Thurs.-Sat. at 7:30, Sun. at 4; $6; thru 9/30. **18th St. Theater,** 145 W. 18th (279-4200).

SHEPSEL AN' THE BARRACUDA—William Zacchi's play about the meeting of two former friends in an East Harlem pool hall; directed by Frank Calo; with Eric Austin and Dayton Calli. Wed.-Sat. at 8; $6; thru 10/6. **Sargent Theater,** 314 W. 54th (279-4200).

THE SUNSHINE BOYS—Revival of the Neil Simon comedy, directed by Anthony Palladino and Bernard Tato, assisted by Dance Theater Workshop. Sun.-Wed. at 7:30; $6; thru 9/26. **18th St. Playhouse,** 145 W. 18th (869-3478).

TENDER OFFER—George Rattner's comedy about a man and woman caught up in the wheelings and dealings of international business; directed by Gordon Edelstein. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 3; $8; thru 9/30. **Riverwest,** 155 Bank St. (243-0259).

THERE IS NO JOHN GARFIELD—Ernest Joselovitz's play, directed by Richard Hoeler; with Mary Conklin, Tom Cuff, Mike Domino, Andree Gagnon, Kenneth Talberth, and Joni Rudesill. Tues.-Sat. at 8, Sat. & Sun. at 3; $6; thru 9/23. **Entermedia's Marquee Theatre,** Second Ave. & 12th (795-3104).

TRESPASSES—An autobiographical account of the abused childhood of playwright Barbara Santee; directed by Don Signore. Fri., Sat., Mon. & Tues. at 8, Sun. at 7; $6; thru 9/30. **TOMI,** 23 W. 73 (678-7239).

TRIFLES BY SHAW—Three comedic playlets (*How He Lied to Her Husband, The Dark Lady of the Sonnets,* and *Overruled*) by GBS; directed by Harold Baldridge. Wed.-Sat. at 8, Sun. at 2; $8; 9/21-10/12. **Neighborhood Group,** 420 W. 42nd (244-0486).

YOU NEVER CAN TELL—Revival of the George Bernard Shaw comedy about a feminist who has raised her children according to her own enlightened principles, and the conflicts which ensue. Directed by Neal Weaver; Jean Gennis heads the cast, with Ronald Willoughby as her long-suffering husband. Wed.-Sat. at 8, Sun. at 3; $8; thru 9/30. **Alvina Krause,** 306 W. 38th, 4th floor (564-3293).

VARIATIONS—Comedy written and directed by Nomi Rubel; with Donna Elliott, Vivian Lewis, Robert Miller, Ben Sweetwood. 9/22 at 3 & 8; 9/23 at 3; $5. **Enterprize,** 214 E. 42nd (877-5372).

NEW YORK TICKET SERVICE

For information re theater, dance, and concert tickets, call 880-0755 noon to 6, Mon., Wed., & Fri.; 10:30-4:30, Tues. & Thurs. *New York* Magazine will be happy to advise you

ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

HELEN ADAMS—Pastel drawings and paintings of Harvard College, thru 11/3. Childs, 956 Madison (772-6606).

WALTER DARBY BANNARD—Large-scale paintings with color applied in a wave-like motion, thru 9/29. Knoedler, 19 E. 70th (794-0574).

TONY BERLANT—Found metal collages on plywood, some incorporating drawings, 9/20-10/20. Fourcade, 36 E. 75th (535-3980).

ROSEMARY BOTHWELL—Pastel drawings of beaches and towns in Connecticut and Pennsylvania, 9/22-10/20. Adler, 21 E. 67th (249-2450).

FANNY BRENNAN—Surrealistic paintings, postcard-size and smaller, thru 9/29. Coe Kerr, 49 E. 82nd (628-1340).

STEN EKLUND/LARS ENGLUND—Recent watercolors and drawings/New sculpture. 9/18-10/26. American-Scandinavian Foundation, 127 E. 73rd (879-9779).

RICHARD GEORGE—Paintings of people in paradoxical situations, thru 9/29. Taghinia-Milani, 1080 Madison (570-6173).

IDA KOHLMEYER—New paintings by a New Orleans artist, a former student of Hans Hoffman, thru 10/6. Gimpel Weitzenhoffer, 1040 Madison (628-1897).

PETER LEE—Paintings of Manhattan gardens and Central Park, 9/17-30. Manhattan Savings Bank, 186 E. 86th (688-3000).

ROBERT MICHEL—Works on paper, from 1918 through 1930, including mechanical fantasies and more abstract compositions; thru 10/27. Mathes, 851 Madison (249-3600).

HENRY MOORE—Drawings, sculpture, and prints, thru 10/28. Silberberg, 16 E. 79th (861-6192).

GREGORY PAQUETTE—Charcoal and conte drawings of interior scenes, views from buildings, still lifes, thru 10/6. Staempfli, 47 E. 77th (535-1919).

MARJORIE STRIDER—Wall sculptures and drawings, thru 10/13. Steinbaum, 903 Madison (734-3373).

IRVIN TEPPER—Ceramic coffee cups that have been deliberately broken and pieced together, then sanded down to reveal abstract patterns, thru 9/29. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

57th Street Area

NICHOLAS AFRICANO—New paintings and drawings, thru 9/29. Solomon, 724 Fifth (757-7777).

ERIK GUNNAR ASPLUND—Architectural drawings, thru 10/6. Protetch, 37 W. 57th (838-2340).

CHRISTINA BERTONI—Open, vessel-shaped ceramic sculptures with "sites" inside them, thru 9/29. Munroe, 56 W. 57th (246-9616).

PHILIPPA BLAIR—Works by an artist from New Zealand, thru 9/29. Shippee, 41 E. 57th (319-2044).

BRIAN BLOUNT—Paintings composed of torn paper that is rubbed and burnished with dry pigments, by a Santa Fe artist, 9/19-10/9. Segal, 63 E. 57th (486-2297).

LOUISE BOURGEOIS—New wax, bronze, and marble sculptures that combine both human and animal forms, thru 10/6. Miller, 724 Fifth (246-1625).

CHARLOTTE BROWN—"Flower Gardens"—recent works on paper and canvas, thru 10/13. Getler/Pall/Saper, 50 W. 57th (581-2724).

JACK BUSH—Major works by this late Canadian color field painter; thru 10/6. Emmerich, 41 E. 57th (752-0124).

ARTHUR B. CARLES—A selection of paintings from 1910 through 1935 by a pioneer of American Modernism; paintings by contemporaries of Carles's, including Bruce, Dove, Hartley, Hoffman, Marin, Sheeler; thru 10/27. Washburn, 42 E. 57th (753-0546).

IRMA CAVAT—Still life paintings, thru 9/29. Kennedy, 40 W. 57th (541-9600).

ROZ CHAST—Recent drawings, thru 9/29. Markel, 50 W. 57th (581-1909).

MATTHEW DAUB—Large-scale watercolors of lonely bus terminals and city streets, thru 9/29. French, 41 W. 57th (308-6440).

RONALD DAVIS—Large-scale abstract paintings in a series called "New Music," thru 10/6. BlumHelman, 20 W. 57th (245-2888).

RICHARD DIEBENKORN—Selected prints, thru 10/13. Heesy, 50 W. 57th (245-1420).

GUDRUN FRADY—Large-scale abstract paintings that allude to landscapes, thru 9/29. Phoenix, 30 W. 57th (245-5095).

NANCY GROSSMAN—Drawings of female figures in insolation, as well as in complex and ambiguous situations, thru 9/28. Dintenfass, 50 W. 57th (581-2268).

DAVID HUMPHREY—New paintings, thru 10/6. McKee, 41 E. 57th (688-5951).

JEFFREY MARON—Bronze sculptures, thru 10/6. Del Re, 41 E. 57th (688-1843).

LEO RABKIN—Wooden boxes, painted inside and out, containing sculptural elements; pastel drawings, thru 10/6. Pearl, 38 E. 57th (838-6310).

HUBERT SCHEIBL/BRIGIT JURGENSSEN—Recent paintings/Works on paper. 9/18-10/13. Tilton, 24 W. 57th (247-7480).

PHIL SIMS—Abstract paintings and drawings, thru 10/6. Oscarsson Hood, 41 W. 57th (750-8640).

GARY STEPHAN—Recent paintings and sculptures, thru 10/6. Marlborough, 40 W. 57th (541-4900).

East Village

JAMES ALBERTSON—New paintings, thru 9/30. Sharpe, 328 E. 11th (777-4622).

SOL AQUINO—Paintings and mixed-media works on paper by a California neo-expressionist, thru 10/7. Area X, 200 E. 10th (477-1177).

ROBERT GARRATT—Landscape paintings, thru 9/30. International With Monument, 111 E. 7th (420-0517).

NANCY GLOVER—Large-scale paintings that draw upon and combine the artist's personal experiences from the present day as well as from her early years in Montana, thru 9/30. Pictogram, 443 E. 9th (865-5476) Wed.-Sun. 1-6.

THOMAS LAWSON—One large painting, thru 10/7. Christminster, 336 E. 5th (475-8369).

JOEL OTTERSON—Floor-standing and suspended sculptures, and wall reliefs in a symmetrical, maze-like arrangement, thru 9/28. Nature Morte, 204 E. 10th (420-9544).

JON SINGER/MURRAY HOCHMAN—Paintings by both. Thru 9/30. Jus de Pomme, 338 E. 11th (674-5389).

MIKE TICE—Paintings depicting the artist's recollections and fantasies, thru 9/30. Sensory Evolution, 443 E. 6th (505-9144).

TODT—A floor-to-ceiling installation with political overtones, by two brothers, their sister, and a friend, thru 10/7. P.P.O.W., 216 E. 10th (477-4084).

STEPHEN WESTFALL—New paintings, thru 10/7. Garet, 204 E. 10th (475-8701).

SoHo and Tribeca

JUNE ADLER—Recent paintings, thru 9/27. Mussavi, 623 Broadway (505-2297).

JOHN AXTON—Dream-like paintings of New Mexico landscapes, thru 10/7. Szoke, 164 Mercer (219-3510).

DAVID BATES/GERALD IMMONEN—Six new paintings by a Dallas-based artist/Small-scale abstract paintings on masonite. Thru 9/29. Cowles, 420 W. Broadway (925-3500).

HANNE DARBOVEN—"Ansichten '82" (Views '82)—one major work comprised of 54 framed pieces, each containing a color photograph, a collage, and an ink drawing, thru 10/6. Castelli, 420 W. Broadway (431-5160).

CAMILLE ESKELL—Drawings of nightmarish images, using archetypal demon forms, thru 9/26. First Street, 386 W. Broadway (226-9011).

DIANE FARRELL—Paintings and drawings to do with the personal and universal significance of dreams, thru 9/22. A.I.R., 63 Crosby (966-0799)

LOUIS FINKELSTEIN—Landscape and allegorical paintings, 9/18-10/6. Ingber, 460 W. Broadway (674-0101).

IRA JOEL HABER—Works on paper, 1977-1983, thru 10/13. Herlin, 68 Thompson (431-8732).

EDWARD LEE HENDRICKS—Outdoor sculpture, thru 10/17. Milliken, 98 Prince (966-7800).

STEVAN JENNIS—An installation of painted furniture and other objects, 9/18-10/20. Red Studio, 301 Church (219-8239).

BARBARA KASTEN—Cibachrome photographs of constructions arranged almost like stage settings, thru 9/29. Weber, 142 Greene (966-6115).

ED KERNS—Abstract paintings with thick surfaces, rectilinear shapes, thru 10/10. Esman, 121 Spring (219-3055).

BILL KOMOSKI—New paintings, thru 10/5 Gladstone, 152 Wooster (505-8690).

MARK KOSTABI/GRACE GRAUPE-PILLARD—Paintings that depict the anonymity of modern city life/Cut-out pastel paintings of black street kids and adults. Thru 10/6. Bromm, 90 W. Broadway (732-6196).

MASAYUKI KUROKAWA—Drawings and photographs by this Japanese architect/designer, thru 10/27. Gallery 91, 91 Grand (966-3722).

MARKUS LUPERTZ—Paintings from 1970 through 1984, thirty-six in all, by this German artist, thru 9/29. Boone, 417 W. Broadway (431-1818).

MOLLY—"Designer Guns, Inc."—guns as sculpture, adorned with unexpected materials, thru 10/4. Eno, 164 Mercer (226-5342).

CHARLES PARSON—Sculptures, drawings and constructions, thru 9/22. 55 Mercer (226-8513).

ED PASCHKE—Recent paintings by a Chicago artist, thru 10/10. Kind, 136 Greene (925-1200).

HAP TIVEY—"The Liberation of Machines"—paintings and drawings, thru 10/13. Brown, 100 Greene (219-1060).

WAYNE TOEPP—Abstract paintings with figurative elements, inspired by T. S. Eliot's poem "The Wasteland," 9/18-10/20. Rosenberg, 115 Wooster (431-4838).

MIERLE LADERMAN UKELES—An environmental installation entitled, "Maintenance City/Sanman's Place," thru 10/5. Feldman, 31 Mercer (226-3232).

MARTIN WONG—Paintings and an installation called, "Paintings for the Hearing Impaired," thru 10/6. Semaphore, 462 W. Broadway (228-7990).

Other

JONATHAN BRESSLER—A multi-media and performance installation called "Lost City," thru 10/5. Diaz, 242 W. 16th (620-9093).

SERGIO CAMPOREALE—Paintings and watercolors, 9/19-10/12. Martin, 213 E. 49th (980-8104).

FABIO CRESCI—Paintings, 9/22-10/20. Ala, 32 W. 20th (675-3267).

MILTON GLASER—A retrospective of this well-known graphic designer's work, including designs, posters, books, films, thru 9/28. Cooper Union, 7th St. bet. Third & Fourth Aves. (254-7474).

JEFF—Eight metal wall-relief sculptures made between 1973 and 1981; thru 10/17. CUNY Graduate Center Mall, 33 W. 42nd (790-4331).

SIGRID MCCABE—Abstract paintings that allude to the figure, 9/20-10/9. St. Peter's Church, Lexington at 54th (935-2200).

CLAES OLDENBURG—Drawings, maquettes and watercolors tracing the evolution of the sculpture, "Standing Mitt with Ball," 9/17-11/4, Wave Hill, 675 W. 252nd (549-2055).

PAUL RAND—A fifty-year retrospective of his typography and graphic design, thru 11/16. International Typeface Corporation, 866 Second Ave. (371-0699).

PETER WHITE—Expressionistic landscape paintings, thru 10/13. Tower, 45 W. 18th (620-0505).

GROUP SHOWS

Madison Avenue and Vicinity

CENTER FOR INTER-AMERICAN RELATIONS—680 Park (249-8950). Mexican folk art from the collection of Nelson A. Rockefeller; thru 10/21

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ART

D'ESTE—51 E. 63rd (752-8948). "Folding Compositions"—painted screens by Adams, Powers, Russell, Walsh, Zeng, 9/19-10/17.

FACADE—1044 Madison (744-4997). "U/K/Z Works 1984-86"—works by three young architects, Kiss, Ungers, Zwigard; 9/18-10/20.

FELICIE—141 E. 56th (752-7567) Paintings by Correale, Fasanella, Johnson; thru 10/5.

FOXWORTH—33 E. 65th (772-3460). "Cross-Currents in Abstract Art"—works by Edelson, Gropper, *Miro, Morton, Von Wiegand, Wehmer, others;* thru 10/13.

GRAHAM—1014 Madison (535-5767). Paintings by American Modernists, including Benton, Carles, Hartley, Marin, others; 9/18-10/20.

LINDGREN—575 Madison (838-3943). Works by four Scandinavian artists, including Aarnio, Boe, Jaks, Visuri; 9/20-10/19.

MARBELLA—28 E. 72nd (288-7809) Paintings by Hallowell, Inness, Marsh, others; thru 10/13.

MUNICIPAL ART SOCIETY—457 Madison (935-3960). Mon.-Sat. 11-5. The eight winning entries of the "Times Tower Site Design Concept Competition," thru 10/27.

ROLLY-MICHAUX—943 Madison (535-1460). Early aquatint etchings and lithographs by Miro; selected graphics by Marini, Moore, Picasso; sculpture by Berrocal and Wilson, thru 9/30.

RONIN—605 Madison (688-0188). Works by fourteen artists from Kyoto; thru 10/6.

SCHLESINGER - BOISANTE — 822 Madison (734-3600). Works by Baron, Clemente, Goldfarb, Graham, Merz, Middendorf, *Moore, Zilka, others;* thru 9/21.

STONE—48 E. 86th (988-6870). New works reviewed by the gallery during the past nine months, thru 9/29.

WEINTRAUB—992 Madison (879-1195). Paintings by Botero, Klee, Magritte, Picasso, Tamayo and others; sculpture by Archipenko, Arp, Calder, Miro and others; thru 9/30.

WILLARD—29 E. 72nd (744-2925). "Selected Drawings by Eleven Artists" including Baron, Basquiat, Beuys, Hafftka, Rothenberg, others; thru 10/6.

57th Street Area

BASKERVILLE & WATSON—24 W. 57th (582-0058). Works by Fischer, Fishman, Hsu, Kass, Levine, Milani, Prince, Torreano, Wood; thru 9/29.

BORGENICHT—724 Fifth (247-2111). "German Prints: 1900-1984"—works by Baselitz, Beckmann, Beuys, Immendorf, Kirchner, Lupertz, Nolde, Palermo, Penck, Polke, others; thru 9/29.

DE NAGY—41 W. 57th (421-3780). Works by Butler, *Gregor, Jarden, Nick, Romberg;* thru 9/29.

DEUTSCH—20 W. 57th (765-4722). Paintings by gallery artists, including Avery, Burchfield, Gussow, Hopper, Schultz, others, and a separate show of contemporary Southwest Indian pottery; thru 10/3.

FELICIE—141 E. 56th (752-7567). Paintings, pastels, drawings by Correale, Fasanella, Johnson; thru 9/30.

FINDLAY, JR.—41 E. 57th (486-7660). Still life paintings by Adler, Brown, Filmus, Moore, Rasely; thru 10/6.

FISCHBACH—24 W. 57th (759-2345). Paintings by gallery artists, including Blaine, Brandt, Gunderson, Kraft, Loftus, Osborne, others; thru 10/3.

FRUMKIN—50 W. 57th (757-6655). A 25-year survey of artists' first exhibitions at this gallery, including works by Azaceta, Beal, Brown, Hudson, Wiley, others; thru 10/18.

GOODMAN—24 W. 57th (977-7160). Works by Anselmo, Broodthaers, Cragg. Disler, Polke, Richter, others; 9/21-10/27

GRUENEBAUM—38 E. 57th (838-8245). Paintings by Brooks, Cavallon, Hartigan, Jorn, Kuhn, McNeil, Muller, Resnick; thru 9/29.

ROSENBERG—20 W. 57th (757-2700). "The Hampton Scene: Then & Now," with works by Brooks, de Kooning, Ernst, Ossorio, Parker, Rivers, others; thru 10/13.

SIEGEL—24 W. 57th (586-0605). Works by twenty-two artists, including Craddock, DiGiorgio, LaNoue, Messer, Ohlson, Parr, Resnick, others; thru 9/29.

TATISTCHEFF—50 W 57th (664-0907). Works by gallery artists, including Brady, Clutz, Freeman, Levine, Perry, Van Wieck, others; thru 9/29.

ZABRISKIE—724 Fifth (307-7430). "Four Sculptors: Ritual and Artifact"— works by Bowen, Mendoza, Roosen, Shea; thru 10/6.

East Village

B-SIDE—543 E. 6th (477-6792). Paintings and multiples by Cuvelier, Gosfield, Prol, Roman, Scarpulla, Wall; thru 10/7.

DRAMATIS PERSONAE—25 E. 4th (777-2017), Thurs.-Sun. 2-6. "Racist America" — works by artists addressing racism and its resurgence on American social and political scenes; thru 9/30.

P.S. 122—150 First Ave. (431-9888). Paintings and drawings by Buchan, Goetz, Lowenger; thru 9/30

PUBLIC IMAGE—177 E. 3rd (587-4921). Cartoons by painters and commercial artists from all over the world, thru 10/6.

SoHo and Tribeca

ALTERNATIVE MUSEUM—17 White (966-2158). Art that reflects the influence of machines, by Chase, Collins, Giuntini, Hunter, Schlesinger, others; thru 10/6.

CONDESO LAWLER—76 Greene (219-1283). Works by Baroff, Dill, Glantzman, Gompertz, Kloth, Humphrey, Monti, Richter, Roode, Reumert, Thurlbeck, Yasa; thru 9/29.

COOPER—155 Wooster (674-0766). Works by Artschwager, Borofsky, Gober, Judd, Mangold, Salle; thru 9/29.

49TH PARALLEL—420 W. Broadway (925-8349). Canadian paintings and sculpture, by such artists as Borduas, Bush, Harris, Macdonald, Snow; thru 10/20.

HARM BOUKAERT—100 Hudson (925-6239). "Synthetic Art: The Big Show"—works by Artschwager, Collery, Coyer, Lichtenstein, Rauschenberg, Warhol, others; thru 10/6.

HELLER—71 Greene (966-5948). Glass works by Beecham, Morris, Taylor; thru 9/29.

HOFFMAN—429 W. Broadway (966-6676). "Past/*Present"—works by several gallery artists, including* Buchwald, Eddy, Ferrer, Gonzalez, Nicastri, Tworkov; thru 9/28.

KNOWLTON—153 Mercer (431-8808). "Ecstasy!"—works by twenty-five artists, including Benglis, Bourgeois, Garet, Klein, Moufarrege, Samaras, others; thru 10/10.

FRANCIS KYLE—112 Greene (966-3864). "A Landscape Explored: Wharfedale at Bolton Abbey, Yorkshire"—works by nine contemporary British artists who were invited to participate in a project spanning three seasons: an in-depth profile of a valley in Yorkshire which forms part of the Duke of Devonshire's estates, 9/20-10/7.

MANES—177 Prince (505-5722). Works by gallery artists including Arndt, Cowin, Jaffe, Moss, Weiss, others; color photographs of India, Egypt, Italy and the U.S.A. by Mitch Epstein; thru 10/4.

MANHATTAN ART—81 Greene (219-2007). Works by Botts, Bills, Georges, Gompertz, Goodman, Heeks, Kapp, Lewis, Plate; thru 10/6.

SOHO CENTER FOR VISUAL ARTISTS—114 Prince (226-1995). Works by Adams, De, Kujawa, Spilner; thru 10/13.

SPERONE WESTWATER—142 Greene (431-3685). Works by artists participating in the Brooklyn Acad*emy of Music's 1984 Next Wave Festival; thru* 9/29.

STOLER—13 White (966-5090). "Arabesque: Grand Gestures in Painting, Sculpture, and Decorative Arts"—works by Davis, Deutsch, Jaudon, Kostabi, Smyth, others; thru 10/13.

THORP—103 Prince (431-6880). Works by gallery artists, including Bower, DiDonna, Gornik, Kiff, Michaux, True, others; thru 9/29.

WINDOWS ON WHITE—55 White (269-0320). Works that express an attitude towards buildings and their interiors, by Aljian, Grove, Lee, Litke, Pepchinski, Sepkowitz; thru 9/30.

Other

BRANDT—45 *Bond* (475-2224). *"Livin' in the U.S.A."* —works by Diamond, Jarden, McMahon; thru 10/13.

CITY—2 Columbus Circle, 2nd Floor (929-6688). "Reverse Impressions: An Emphasis on Negative Space," with works by Bisson, Frazier, Lister, Serrano, Weider, Wool; thru 9/21.

PELLICONE—47 Bond (475-3899). Works by Ames, Fedorov, Nisson, Wilentz, Zerner, others; thru 10/13.

PRATT MANHATTAN CENTER—160 Lexington (636-3517). "California: Idioms of Surrealism"—works by Albertson, De Forest, Webb, Yarber, others; thru 10/6.

STORM KING ART CENTER—Mountainville, New York (914-534-3115). "20th-Century Sculpture: Selections from The Metropolitan Museum of Art" with works by Calder, Di Suvero, Moore, Smith, others; also a group of outdoor sculptures by Louise Nevelson; thru 10/31.

Photography

ANSEL ADAMS—A memorial tribute to America's pre-eminent landscape photographer, with over sixty photographs, thru 10/6. Light, 724 Fifth (582-6552).

GEORGE L. AGUIRRE—Laser color prints of notable women; thru 9/30. 4th Street Photo, 67 E. 4th (673-1021).

ALICE ALBERT—Large color photographs of and about women, thru 9/30. Visual Arts, 137 Wooster (598-0221).

AUGUSTE B. BRAQUEHAIS—"The Paris Commune" photographs of the revolt against the French provisional government in 1871; thru 9/29. Wolf, 30 W. 57th (586-8432).

BRASSAI—Twenty photographs showing the liberation of Paris, weddings, children, picnics; thru 10/6. Zabriskie, 724 Fifth (307-7430).

CARIMOOR—20 E. 76th (772-1701). Sixty years of portraits by Peter Juley & Sons; thru 10/4.

SOL EWEN—Photographs with altered emulsions and hand-coloring, 9/18-10/6. Gallery 84, 30 W. 57th (581-6000).

TRUDE FLEISCHMANN—A retrospective of photographs taken before 1939, in Europe of Toscanini, Furtwaengler, Bruno Walter, others; thru 10/4. Austrian Institute, 11 E. 52nd (759-5165).

SUSAN HARDER—37 W. 57th (308-0043). "Images of Water," with photographs by Clift, Kertesz, Mahon, Plachy, Tress, others; 9/18-10/13.

MONIKA KRAJEWSKA—28 black-and-white photographs of Polish Jewish cemeteries and tombstones, thru 10/15. YIVO, 1048 Fifth (535-6700), Mon.-Fri. 9:30-5:30.

MICHEL SZULC KRZYZANOWSKI—Humorous and improbable situations in black-and-white sequential photographs, thru 9/29. Laurence Miller, 38 E. 57th (319-1800).

GEANNA MEROLA—Photographs that have been drawn on, thru 10/15. Camera Club of New York, 37 E. 60th (223-9751).

PACE/MACGILL—11 E. 57th (759-7999). Photographs by Greenberg, Herron, Nagura, Schwartz; thru 10/13.

RICHARD PARE—Color photographs of Egypt, thru 9/29. Sander, 51 Greene (219-2200).

IRVING PENN/PETER FELDSTEIN—Photographs by both. 9/19-10/30. Levy, 40 Great Jones (473-7151).

ROSE REDFIELD/ERIC KROLL—Photographs taken with an 8 x 10 Century View Camera, from 1910 to the present/Portraits of New York artists. 9/20-10/20. Neikrug Photographica, 224 E. 68th (288-7741).

BEN SEDEROWSKY—Humorous photographs of edible objects, thru 9/28. Jacqueline's, 132 E. 61st (838-4559).

WILLIAM GORDON SHIELDS—Pastoral and urban subjects by a pictorial photographer who was active in the early 20th-century, thru 10/20. Photocollect, 740 West End (222-7381).

LOUIS JAY SUCKLE—Twenty-one black and white portraits of people at Dubrow's Cafeteria, thru 10/15. Popular Photography, 1 Park (503-3700).

Museums

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; seniors & students $1, free Tues. after 5. Manhattan Skyline: New York Skyscrapers Between the Wars; thru 9/23. . . Design in the Service of Tea; thru 10/28. . . Damask: a selection of historic and contemporary silk, linen and wool fabrics in damask weave; thru 11/4.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students and seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted. . . Clodion Terracottas in North American Collections; thru 9/30.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Modern Masters. . . Painting in Paris, 1909-1927: A Selection from the Permanent Collection; thru 9/30. . . Collection Gallery: Master Drawings; thru 10/14. . . Will Insley: The Opaque Civilization; 9/21-11/25.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon.-Thurs. noon-5:30, Tues. to 9, Fri. to 5. Closed Sat., major Jewish holidays. Israel in Antiquity. . . Coins Reveal. . . Le-Hayyim-To Life! Cups of Sanctification and Celebration; thru Spring '85. . Tefila—Dina Recanati Sculpture; 9/18-2/5.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution $4; children & seniors $2. Reinstalled galleries of Egyptian Art. . . The New Jack and Belle Linsky Galleries of European paintings, furniture, porcelain, bronzes, and jewelry. . . Greek and Roman Treasury. . . New Installations in the American Wing. . . Roman Portraits and Reliefs from the First Century B.C., through the Third Century A.D. . . Paintings and Manuscripts from the Collection of Prince Sadruddin Aga Khan; thru 10/14. . . Sports in Ancient Greece. . . New Galleries for Ancient Near Eastern Art. . . African Ivories; thru 12/30. . . Rhode Island Needlework, 1730-1830, thru 9/23. . . Aspects of the City: 20th-century paintings; thru 9/29. . . Te Maori: Maori Art from New Zealand Collections; thru 1/6. . . The Etchings of James McNeill Whistler; thru 11/11. . . The Lithographs of James McNeill Whistler: The Gift of Paul Walter; thru 11/11. . . The Flame and the Lotus; 9/20-3/3. **The Cloisters,** Fort Tryon Park (923-3700). Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5. $2 suggested donation. Master European Drawings from the National Gallery of Ireland; thru 11/25. . . William Morris: The 150th Anniversary of his Birth; thru 11/25. . . Landscape Etchings by Rembrandt; thru 11/25. . . Manuscripts of Irish Authors; thru 11/25.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84. . . New Toy Gallery. . . Rooms from the Home of John D. Rockefeller Sr. . . The City Scene: 1820-1920; thru 10/14. . . Queens, Courtesans and Cavaliers; thru 1/6. . . The Circus Comes to Town: Posters on Parade; thru 10/14. . . New York's Daring; thru 1/6.

MUSEUM OF MODERN ART, 11 W. 53rd St. (708-9400). Daily 11-6, Thurs. til 9. Closed Wed. $4.50; students $3; seniors $2. New West Wing. . . Color Photographs: Recent Acquisitions; thru Oct. . . Irving Penn: Retrospective; thru 11/27.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. The World of Tiffany: The Neustadt Collect of Tiffany Lamps. . . Five New York Families; thru 11/18. . . Visions of Liberty; thru 1/13. . . Watercolors from the Society's Permanent Collection; thru 10/28. . . Lost in the Shuffle: Playing Cards and Board Games from Bygone Days; thru 11/4. . . Firefighting on Parade: 1700-1865. . . The City Comes of Age: The Society Reminisces on its 180th Birthday; 9/22-2/3.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (661-7220). Daily ex. Sun. 10-6; some collections to 9. Fifty Years of American Poetry; thru 10/31. . . Censorship: 500 Years of Conflict; thru 10/15. . . The Center for Book Arts: The First Decade; thru 11/29. **Lincoln Center,** 111 Amsterdam Ave. (870-1600). The DeMille Dynasty: First Family of Hollywood, Theatre and Dance; thru 9/29. . . Terpsichore Revisited: 40th-Anniversary of the Dance Collection; thru 9/22. **Donnell Library Center,** 20 W. 56th St. The Fourth International Batik Exhibit: Nine Contemporary Masters; thru 9/29.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. The Ablah Collection: Six Henry Moore Sculptures; thru 11/30. . . Shirley Irons: Paintings; thru 11/4. . . Joseph Ternbach Conservator/Collector; thru 1/13.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues 1-8, Wed.-Sat. 11-5, Sun. 12-6. $3, seniors $1.50. 20th-Century American Art: Highlights of the Permanent Collection. . . Calder's Circus. . . Viola Frey; thru 9/30. . . Print Acquisitions 1974-1984; thru 11/25. . . Blam! The Explosion of Pop, Minimalism, and Performance 1958-1964; 9/20-12/2. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). The Art of Music: American Paintings and Musical Instruments 1770-1910; thru 9/19.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 9/18 at 10: Fine Jewels. On view from 9/14. 9/21 at 10 & 2: American Watercolors, Drawings, Paintings and Sculpture from the 19th and 20th Century. On view from 9/15. **East,** 219 E. 67th St. (570-4141). 9/18 at 10 & 2: English and Continental Furniture, Decorative Objects and Rugs. On view from 9/14. 9/20 at 6: 19th and 20th-Century American Paintings, Drawings, Watercolors and Sculpture. On view from 9/15.

DOYLE—175 E. 87th St. (427-2730). 9/19 at 10 & 2: Important Estate Jewelry. On view from 9/15.

PHILLIPS—406 E. 79th St. (570-4830). 9/19 at 11: English and Continental Furniture and Decorations, and Silver. On view from 9/15.

SOTHEBY'S—York Ave. at 72nd St. (606-7000). 9/18 at 9:30 & 2: Sotheby's Arcade Auctions. On view 9/13.

A CELEBRATION OF GEORGE BALANCHINE: THE TELEVISION WORK

SEPTEMBER 21–NOVEMBER 17

THE MUSEUM OF BROADCASTING
1 EAST 53 STREET

EXXON

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MUSIC & DANCE

MUSIC & DANCE DIRECTORY

Brooklyn Academy of Music (BAM), 30 Lafayette Ave. (636-4100)

Brooklyn Center for the Performing Arts at Brooklyn College, Flatbush and Nostrand Aves (434-1900)

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-2330)

Joyce Theater, 175 Eighth Ave. and 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, six days a week, Tues.-Sun., noon-7 p.m. (from 11 a.m. on Wed. and Sat.), depending on availability. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Monday, September 17

KATHLEEN BUTLER, violinist, with Julie Lustman, pianist-harpsichordist, and John Lochner, cellist. Biber, Beethoven, Brahms, Smart, Copland. Merkin Concert Hall at 8. $7.

CLAY RUEDE, cellist, with pianist Thomas Schmidt. Beethoven, Hindemith, Debussy, Chopin. Carnegie Recital Hall at 8. $7.

RUSH—Rock concert. Madison Square Garden at 8. $13.50, $17.50.

RICK SPRINGFIELD—Radio City Music Hall, Sixth Ave. and 50th St., $13.50, $15.50.

JUDITH NICOSIA, soprano/**JOHN OLUND,** tenor/**SIDNEY JOHNSON,** baritone/**WALTER HILSE,** pianist. Songs of Griffes, a 100th-birthday salute. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

HUASOS QUINCHEROS/HERMANOS SILVA—Chilean music; Don Francisco Mario Krentsberger emcee. Alice Tully Hall at 7:30. $15.

LA SENSUAL—Salsa music. Bryant Park, off Sixth Ave., 40th-42nd Sts., at 12:30. Free.

Tuesday, September 18

KUN-WOO PAIK, pianist. Works of Liszt, Schumann, Beethoven, Poulenc, Prokofiev. Benefit for the Korean Music Foundation. Merkin Hall at 8. $25.

KENNETH MALLOR, pianist. Beethoven's "Moonlight" Sonata, and music of Chopin. Trinity Church, Broadway at Wall St., at 12:45. Free.

ELIAS TANENBAUM—60th-birthday concert for the composer. Performers include the Arioso Trio, Joe Gustafest, Gageego, Katherine Hoover, David Tanenbaum, Judith Bettina, and the Manhattan Percussion Ensemble. Symphony Space at 8. $3.

NEW AND NEWER MUSIC, with guest artists soprano Judith Clurman, pianist Oleg Moston, bassoonist Donald Venezia. Music by Douglas Anderson and Jerold Ordansky; also classical and Baroque woodwind works. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $5.

CHUCK FISHER QUINTET—Jazz fusion. Cooper Park, Third Ave. and 7th St., at 12:15. Free.

THE CLUBMEN, with Johnny Murphy and Paddy Farrell, and the Irish Step Dancers Thompson Hill Park, Greenpoint Ave. and 43rd St., Queens, at 7. Free. Rain date 9/25.

Wednesday, September 19

DIANA ROSS—Radio City Music Hall, Sixth Ave. and 50th St. (757-3100), at 8. Sold out.

MENDELSSOHN STRING QUARTET—Mendelssohn's Variations and Scherzo for String Quartet, and Quartet in a, Op. 13; Schoenberg's Fourth Quartet, Op. 37. Merkin Concert Hall at 8. $10.

SENIOR CONCERT ORCHESTRA OF NEW YORK, Daniel Vandersall conductor and cellist; Rev. Alphonse D'Artega conductor; pianist Neil Rutman. Carnegie Hall at 2. Free.

ROSTAL AND SCHAEFER, duo-pianists, in "Two-Piano Pops." Show and movie music. Carnegie Hall at 8. $6-$12.50.

BARBARA NORCIA, mezzo-soprano/**MARTIN BROMS,** tenor. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

Thursday, September 20

PETER ALLEN—Carnegie Hall at 8. Sold out.

DIANA ROSS—See 9/19. Tonight, also at midnight.

ROBERT DEGAETANO, pianist. U.S. premiere of a sonata by Richard Strauss; other works. Merkin Concert Hall at 8. $10.

EVELYNE BRUNNER, soprano/**MICHEL BLOCK,** pianist. Schumann, Fauré, Debussy, Strauss. Alice Tully Hall at 8. $7.50-$10.

NEW YORK BACH ENSEMBLE—Music of Handel and Bach. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

DUO APPASSIONATO—Chamber music for flute and cello. Esta Robinson Gallery, 36 W. 15th St. (206-8010), at 8. $20.

KAREN FULLER PIANO & FLUTE DUO—19th-century salon music. Olympic Tower Atrium, Fifth Ave. and 51st St., at 5:30. Free.

CATHERINE MILLER, pianist. Lincoln Center Library at 4. Free.

SUZANNE MACAHALIG, pianist. Lincoln Center Library at 6. Free.

JOSEPH VILLA, pianist/**THEODORE ARM,** violinist/**PAUL NEUBAUER,** violist/**WARREN LASH,** cellist. Fauré's Piano Quartet in c; Dvorak's Piano Quartet in E-flat. Bargemusic, Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $7

THE POINTER SISTERS, with Flip Wilson. Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8. $17.75.

Friday, September 21

DIANA ROSS—See 9/19. Tonight also at midnight.

PETER ALLEN—See 9/20.

ROBERT STALLMAN, flutist/**RICHARD GOODE,** pianist; violinist Dora Schwarzberg, violist Toby Hoffman. Martinu, McKinley (world premiere), Bach, Reger, Jolivet, Mendelssohn. Alice Tully Hall at 8. $6-$10.

ANDY IRVINE—Music of Ireland. Alternative Museum, 17 White St. (966-4444), at 8. $7.

LIESEL SOLEY, violinist/**CHERYL SELTZER,** pianist. Works of Willis, Bach, Beethoven, Brahms. Lincoln Center Library at 4. Free.

PAQUITO D'RIVERA, alto-saxophonist. Jazz at Noon, a lunchtime jazz session. Freddy's, 308 E. 49th St. (888-1633), at 12. $4.

DAN STEROBIN, a.k.a. Johnny B. Welfare. Blues and ragtime on guitar and for voice. Good Coffee House, 53 Prospect Park West, Brooklyn (768-2972, Fri. after 8), at 9. $4.

THE POINTER SISTERS—See 9/20.

Saturday, September 22

DIANA ROSS—See 9/19. Tonight also at midnight.

PETER ALLEN—See 9/20. Tonight also at midnight.

THE GRAND HARP EVENT, with 30 harpists. Music by Wendy Chambers, John Cage, and Charlie Morrow. Cathedral of St. John the Divine, Amsterdam Ave. at 112th St., at 4. $3.

NEMESIO CALDERON, pianist. Haydn, Schubert, Ravel, Beethoven. Carnegie Recital Hall at 8:30. $4.

JIMMY ROWLES, pianist, and Friends. Standard and mainstream jazz. Merkin Concert Hall at 9. $15.

S. BALACHANDER—Music of South India, 17 White St. (966-4444), at 8. $10.

PETER COREY, classical guitarist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

CAROL KIMBALL, vocalist. Lincoln Center Library at 2:30. Free.

ISAAC STERN, violinist. Beethoven, Bach, Mozart, Fauré. Lehman Center for the Performing Arts, Bedford Park Blvd., Bronx (960-8833), at 8. $11-$15.

SEUFFERT BAND, George F. Seuffert conductor. Queens County Farm Museum, 73-50 Little Neck Pkwy., Floral Park, at 3. Free.

THE TAMBURITZANS FOLK ENSEMBLE—Music, song, and dance of Eastern and South Eastern Europe. Queensborough Community College, 56th Ave. and Springfield Blvd., Bayside (631-6311), at 8. $8-$12.

THE POINTER SISTERS.—See 9/20. Tonight, at 6 and 10.

Sunday, September 23

DIANA ROSS—See 9/19.

PETER ALLEN—See 9/20.

LUPITA D'ALESSIO/ROBERTO ANTONIO, singers from Mexico. Latin American ballads. Avery Fisher Hall at 3:30 and 7:30. $10-$25

FRED KRONACHER, pianist. Bach, Chopin, Schubert, Schumann, Mozart. Carnegie Recital Hall at 2. $6.

U. SRINIVAS, mandolinist. Music of South India, performed by a child prodigy. Alternative Museum. 17 White St. (966-4444), at 8. $7.

NANCY USCHER, violist. New-York Historical Society, 170 C.P.W. (873-3400), at 2. Free with museum admission, $2.

LIESEL SOLEY, violinist/**CHERYL SELTZER,** pianist. Works by Willis, Bach, Beethoven, Brahms. Christ and St. Stephen's Church, 120 W. 69th St., at 8. Donation, $5.

GREGORY EATON, organist, with members of the church choir. Readings, the Compline service, and organ meditation. Trinity Church, Broadway at Wall St., at 9 p.m. Preceded at 8:45 by ringing of the tower bells. Free.

ST. PETER'S CHURCH—At 5: Joe Klee and Friends. Jazz Vespers; offering. At 7: the Bob Ward Guitar Ensemble; $3 donation. Lexington Ave. and 54th St. (935-2200).

LUDGER LOHMANN, organist. Music by Liszt, Bach, Vierne, Duruflé. Riverside Church, the Drive at 120th St., at 2:30. Free.

JOSEPH VILLA, others. See 9/20. Today at 4.

SEUFFERT BAND—George F. Seuffert conducting. Forest Park Music Grove, Queens, at 3. Free.

THE POINTER SISTERS—See 9/20. Today at 7.

LUCY SHELTON, soprano. Hudson River Museum, Trevor Park-on-Hudson, 511 Warburton Ave., Yonkers (914-963-4550), at 3. $5-$9.

Opera

New York City Opera
At the New York State Theater

TO NOVEMBER 18—$5.50-$35. Note: Foreign-language operas are subtitled in English. Tues., 9/18, at 8: Puccini's *Madama Butterfly,* Keene conducting; with Lamy, Rose, McCauley, Stone, Billings. 9/19 at 8: Stravinsky's *The Rake's Progress,* in English; Keene conducting; with Mills, Davidson, Hadley, Burchinal. 9/20 at 8: Mascagni's *Cavalleria Rusticana,* with Viviane Thomas (debut), DeVaughn, Calleo, Fazah; Leoncavallo's *Pagliacci,* with Christos, Theyard, Elvira, Galbraith; Pallo conducting. 9/21 at 8: Rossini's *The Barber of Seville,* Bergeson conducting; with Mentzer, Castle, Dickson, Reed, J. McKee, Dansby. 9/22 at 2: Verdi's *Rigoletto,* Flint conducting; with Woods, Marsee, Burchinal, Hadley, Dupont. 9/22 at 8: Puccini's *La Rondine,* Siciliani conducting; with Knighton, Peterson, McCauley, Eisler, Wexler. 9/23 at 1: Puccini's *Turandot,* Keene conducting; with Kelm, Haddon, West, Langan, Fazah. 9/23 at 7: Bizet's *Carmen,* Keene conducting; with Vergara, Christos, Trussel, Hale.

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MUSIC & DANCE

Metropolitan Opera
At the Metropolitan Opera House

SEPTEMBER 24-APRIL 20—$13-$70. Mon., 9/24, at 7: Opening night—Wagner's *Lohengrin,* Levine conducting; with Tomowa-Sintow, Marton, Domingo, Nentwig, Haugland. 9/25 at 8: Offenbach's *Les Contes d'Hoffmann,* Rudel conducting; with Malfitano, Bybee, Shicoff, Morris, Velis. 9/26 at 8: Tchaikovsky's *Eugene Onegin,* Jarvi conducting; with Cotrubas, Nucci, Vladimir Popov (debut), Sergei Kopchak (debut), Cleopatra Ciurca (debut). 9/27 at 7: Lohengrin; same as 9/24. 9/28 at 8: *Les Contes d'Hoffmann;* same as 9/25. 9/29 at 8: Verdi's *Rigoletto,* Santi conducting; with Devia, Cappuccilli, Raffanti, Conrad, Clark, Furlanetto.

Other

CAVALLERIA RUSTICANA, by Mascagni/**PAGLIACCI,** by Leoncavallo. Amato Opera, 319 Bowery (228-8200). 9/22, 29, 10/6, 13 at 7:30; 9/23, 30, 10/7, 14 at 2:30. $8.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 9/23, Gilbert and Sullivan's *H.M.S. Pinafore.* 9/26-10/7, *The Pirates of Penzance!* Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. $10-$16.50.

DON GIOVANNI—by Mozart. Scovasso Opera Company, Stephen Scovasso conducting; Lundy Hall, United Methodist Church of Sheepshead Bay, 3087 Ocean Ave., Brooklyn (339-0073). 9/23 at 3:30. $5.

DIE FLEDERMAUS, by Johann Strauss. New York Opera Cooperative; in English. Lincoln Center Damrosch Park, 9/19 at 7:30. Rain date 9/23. Free.

DON GIOVANNI, by Mozart. Gotham City Opera, Dan Bridston conductor. CAMI Hall, 165 W. 57th St. (841-9633), 9/24 at 8. $7.50.

THE IMPRESARIO, by Mozart. Updated version, in English, by Opera for Our Time Repertory Company. Paper Moon Cabaret, 82 W. 3rd St. (477-0622). 9/19 at 8:30. $5.

DONA FRANCISQUITA, a Spanish zarzuela, by Vives and de Vega. Repertorio Español, 138 E. 27th St. (889-2850). 9/22 at 8; 9/30 at 3. $12.

Dance

Dance Theatre of Harlem
At City Center

SEPTEMBER 25-OCTOBER 14—$8-$27: 9/25 at 7:30, 9/27, 28 at 8, 9/29 at 2 and 8, 10/14 at 7:30: *Agon, Giselle.* 9/26, at 8, 9/30 at 2 and 7:30, 10/6 and 13 at 2, 10/12 at 8: *Manifestations, Voluntaries, Firebird.*

Other

BENEFIT EVENING, for Foundation for Independent Artists. With Johanna Boyce, Eiko & Koma, Tim Miller, Charles Moulton/A. Leroy, Ohad Naharin, Michael Schwartz, Billy Siegenfeld. P.S. 122, 150 First Ave. and 9th St. (226-2000). 9/24 at 7 and 9:30. $10.

MERCE CUNNINGHAM DANCE COMPANY—Nine nights of Events, some new and some old, plus sections of older repertory. 9/21-30 at the Joyce Theater. At 8; Sundays at 7:30. $20.

CHELSEA FEST '84—*Zoned for Dance* concert with Daniel Lewis Dance, Anita Feldman, Glenn Lund, and members of the Lar Lubovitch Dance Company. Apple Corps, 336 W. 20th St. (929-5733). 9/21, 22 at 8. $5.

CLAUDIA GITELMAN AND DANCERS—Three dance works, with soloists Stephen Koester and Lisa Taylor. Marymount Manhattan Theater, 221 E. 71st (924-0077). 9/21 and 22 at 8. $8.

SACHIYO ITO, with Yoko Ito Gates on the koto and shamisen, Reiko Kamata on the koto, and Ralph Samuelson on the shakuhachi. Classical Japanese dance and music. Uris Auditorium, Metropolitan Museum, Fifth Ave. and 81st St. 9/23 at 2:30. $7.

JUDY LEVINE—*Send/Hold* is an evening of old and new Levine dance works. Rush Dance, 392 Broadway, 3rd floor (460-9718). 9/21-23 at 8:30. $7.

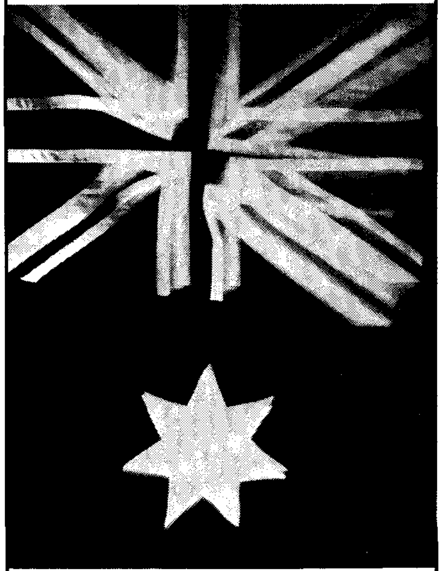
LA LA LA HUMAN STEPS—A Canadian company with choreographer Edouard Lock. N.Y. premiere of *Businessman in the Process of Becoming an Angel.* Bessie Schönberg Theater, 219 W. 19th (924-0077). 9/19-22 at 8, 9/23 at 3. $7.

PANDEMONIUM AND THE DRAGONFLY—Original dance. Bryant Park, off Sixth Ave. and 40th-42nd Sts. 9/18 at 12:30. Free.

RIVERSIDE DANCE FESTIVAL—*Spirit Walk,* a collaboration of dancers and musicians. *Fairie, Owl Dance,* and *Raingatherers.* Riverside Church, the Drive at 120th (864-2929). 9/19 & 21 at 8, 9/23 at 2. $7.

SARAH SKAGGS, dancer-choreographer. *Cross Cultural Studies* and *Solo Dancing,* with Dana Reitz and Dancers. P.S. 122, 150 First Ave. (477-5288). 9/21-23 at 9. $6.

AUSTRALIAN VISIONS



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OTHER EVENTS

Happenings

NOTES FOR A BUSY CALENDAR—9/23 is Henry Moore Day at the Brooklyn Botanic Garden, 1000 Washington Ave. At 1:30 and 2:30, there'll be a lecture-tour spotlighting the five Moore sculptures around the Garden grounds, as well as a film at 1, 2, 3, and 3:30... A crime-prevention exposition by the Midtown South Precinct will demonstrate skills and offer tips. Bryant Park, Sixth Ave. and 40th-42nd Sts., 9/21, noon-2... 200 boats will be taking part in the annual Governor's Cup Regatta, 9/22 beginning at noon, from Battery Park City, sailing to the Verrazano-Narrows Bridge and back... 9/17-22, at Gimbels' 33rd St. store, sixth floor, there'll be a shape-up fitness week full of tips and classes, instructions and demonstrations. Free... Umberto Eco, author of *The Name of the Rose,* will open the 92nd Street Y's Poetry Center season, 9/24 at 8 (427-6000). $8... Pegeen Fitzgerald, friend to everybody within the sound of her voice, will talk about her love of animals, 9/20, 12:15, at the Mercantile Library, 17 E. 47th St. (755-6710). Free, but call ahead...The Complete Traveller Bookstore is inviting us to an all-day travel seminar, by noted writers like Kate Simon and Marilyn Wood. 9/22, 9 a.m.-7. Must reserve for each session, from "Honeymoons" to "Wonderful Weekends" (685-9007). It's free... "Interior Innovations Created By Urban Revelations" is the theme for the eleventh annual Van Vorst Park House Tour, which will be held Sunday, 9/23 in downtown Jersey City, N.J. Tickets are $5, $3 for children and senior citizens. Call (201) 434-7183 for information.

WALT DISNEY'S WORLD ON ICE—Donald Duck celebrates his 50th birthday, and 1984 Olympic silver-medal ice champ Rosalynn Sumners helps out. We're invited, too: all kinds of new acts in this musical ice show. Madison Square Garden, Seventh Ave. and 33rd St. (564-4400). 9/25-10/7: 9/25, 26, 27, 10/3, 4, 5, at 7:30 only; 9/28 at 1:30 and 7:30; 9/29, 10/6 at 10:30 a.m., 2:30, and 7:30; 9/30, 10/7 at 1 and 5; $6.50-$10.50; children less at some... The show will also be at the Nassau Coliseum, L.I. (516-794-9100), 9/18-23.

STREET FESTIVALS, BLOCK PARTIES, and neighborhood events are happening all over this week. Music, games, and crafts will be found between Ninth and Tenth Aves. on 22nd St., 9/22 from 1 to 5 p.m...Greenwich Avenue, in the Village, is holding open house 9/23, 11-7, from Sixth to Eighth Aves. Craftspeople, sidewalk cafes, and an antiques market in a schoolyard will add flavor to one of the West Village's popular thoroughfares (rain date 9/30)... The E. 84th St. block people are open-housing it 9/22, 11-6, between First and York Aves. Theirs is an Oktoberfest, and there'll be a Bavarian band, wursts and beers, and homemade specialties, along with crafts... Fun for all ages in the Middle Ages, when the Cloisters museum, Ft. Tryon Park, gives a Medieval Festival, 9/23, beginning at noon with a costumed parade . Jousts, a marketplace, mimes, minstrels, pageants, and more. It's free... The Columbus Ave. Festival, one of the biggest, is also 9/23 (rain date 9/30), from 66th to 79th Sts. Hosted by the avenue's merchants, it will feature open houses and discounts in the many shops and boutiques, plus a vast array of antiques and crafts, along with entertainment and food. From 11 to 5:30... The 52nd St. Fair, all the way from Third to Eighth Ave., is the same day, with its traditional crafts, antiques, clothing, foods, and a lot of country-and-western (rain, 9/30)... New on the festival calendar: a music and arts festival, 9/23, noon-5, at Gateway National Park, Ft. Tilden, Rockaway, Queens. There'll be musicians and artists along with craftspeople, and an antique car display too... Same day, 9/23, noon-sundown, the Shalom Pelham Parkway festival salutes the neighborhood, at Comras Mall, Bronx Park East & Lydig Ave. Lots of entertainment and children's fun, with exhibits and food too... An agricultural fair in the city? At the Queen's County Farm Museum, 73-50 Little Neck Pkwy., Floral Park, 9/21-23, 10-6 all three days. You'll find pie-eating contests, bake-offs, jam judging, quilters and home-crafters, animals to make friends with, donkey-cart rides—lots more. $3 adults, $1 children 6-12 (468-4355)... A self-help fair, sponsored by many of the mutual-support groups in the city, is set for 9/22, 11-6, in Battery Park, downtown. Booths, discussion centers, and lots of information areas... To put you in a happy frame of mind: the San Gennaro Festival in Little Italy winds down this week, with the finale 9/23. Just follow your nose!

A MATTER OF TASTE—The 92nd Street Y welcomes the Jewish New Year 9/16, 11 a.m.-5 p.m. with a Rosh Hashanah cooking workshop at the Portuguese Synagogue, 2 W. 70th St. For a $50 fee, participants will prepare everything from Russian coulibac to fettucine pie. 9/21 at 6:30 p.m., songs, storytelling and other activities will accompany a Shabbos Dinner (adults $12, children $8) and a tradition Rosh Hashanah dinner (adults $23, children $11) will follow services 9/26 at 6:30 p.m. For information on any of these Y-sponsored events, call 427-6000, ext. 179... If your appetite boarders on the colossal, dig in to 5,000 pounds of fresh Main lobster to be cooked at what is being billed as the biggest clambake ever, 9/22, noon to 10 p.m., at Brotherhood in upstate New York. Fireworks, live music and grape stomping are also on the agenda. For details and directions, call (914) 496-3661... Dessert? How about a slice of the world's longest apple strudel. The 1,000-foot long pastry will be served (with or without ice cream) at an old-fashioned fair 9/23 in Peekskill, N.Y. The fair will also include a craft show, a baking competition, live music, rides, and more. Admission is $2, $1 for children. Call (914) 739-8105 for details.

STAR QUEST—Sky show at the Hayden Planetarium, C.P.W. at 81st St. (873-8828). Leonard Nimoy narrates this journey through space and time, and speculates on the future of space exploration. Show times vary. $3.75; seniors and students $2.75, children $2.

SOUTH STREET VENTURE, an hour-long, multiscreen film collage on the history of the Seaport Museum area, narrated by Colleen Dewhurst. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Every hour on the hour. Sun.-Thurs., 11-6; Fri. and Sat., 11-8. $4.50, children under 12 $3.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $4.25; children under 12, $2.50.

Tours

TOURS WITH THE 92ND STREET Y—All require pre-registration (427-6000 ext. 179). 9/19 at 10, explore the Steinway Piano factory and settlement in Astoria, Queens. $8... 9/23 at 11, "Tammany Hall: A History of New York Democracy." $8... 9/23 at 9:15 a.m. or 2 p.m., take a picnic lunch to Ellis Island and explore the Hospital and Ward for contagious diseases. $11... "East Side, West Side, All Around the Park: The Seventies From River to River," 9/23 at 11. Take lunch. $8.

BICYCLE TOUR, with Friends of the Parks (473-6283). Visit Browery Park and the Wyckoff House. 9/23 at 1, meet at Brooklyn Academy of Music on Lafayette Avenue near the LIRR station. $1.

CHELSEA: Brick and Brownstone on the Hudson Shore, with Museum of the City of New York (534-1672). Meet at the Chelsea Hotel, 222 West 23rd St., 9/23 at 1:30. $6.

HELL'S KITCHEN—Tour with Adventure on a Shoestring (265-2663). 9/23 at 2, meet NW corner of Eighth Ave. and 50th St. $5.

MUNICIPAL ART SOCIETY—(935-3960). Discover New York tour: "An Urban Suburb, the Upper West Side"; 9/22, 23 at 2; meet at 73rd St. and CPW, park side; $8..."Hard Hat" tours of urban-redevelopment sites and "works in progress"; 9/18, 6-7:30: New York Convention Center; $8; phone for meeting place and details on requirements for participants.

LOWER MANHATTAN—History walk with Joyce Gold (242-5762). 9/23 at noon, meet at Trinity Church, Broadway and Wall St. $7.

GREENWICH VILLAGE "ECHOES OF THE PAST."—A New York Walk-About (582-8083, weekdays). 9/23 at 11 a.m. or 2 p.m., meet SE corner Seventh Ave. & 13th St. $5.

ARCHITECTURE AT SLEEPY HOLLOW—Tours of the restorations, which highlight the cultural and historical trends that influenced the design. At 10:30 and 2, 9/22, Sunnyside. Croton and Tarrytown, N.Y. (914-631-8200). Free with admission, $4; children $2.50.

WAVE HILL BIRDWALK—675 W. 252nd St. (near Independence Ave.), 549-2055. 9/23 at 11, meet in the Aquatic Garden, bring binoculars and a snack. Free with weekend admission, $2.

TWO-BORO CRUISE—through Brooklyn and Queens with the Hungry Pedalers Gourmet Bicycle Tours (222-2243). Meet at the Maine Monument at Columbus Circle (CPW & 59th St.) 9/22 at 8:45 a.m. $9. *plus food money.*

URBAN PARK RANGERS—Tours and workshops, free unless noted. Bronx: 9/23 at 1, meet at Crotona Boathouse (589-0096), for a critter (animal) search. 9/23 at 1, meet at Spaulding Lane Parking lot (near Palisades Ave.) for a Riverdale Shorefront Park walk... Brooklyn (856-4210): 9/23 at 1, meet under the arch at Grand Army Plaza to follow the water course in Prospect Park... Manhattan (397-3091): 9/21 at 1:15, meet at Madison Ave. and 23rd St. for a Madison Square Park tour. 9/22 at 2, meet at corner of Baxter and Bayard Sts. for a Columbus Park tour. 9/23 at 8 a.m., meet at CPW and 96th St. for a bird walk in the north end of Central Park. 9/23 at 2, meet at CPW & 90th St. for a Central Park water tour... Queens (699-4204): 9/22 at 4, meet at the Kissena Park Boathouse, Oak Ave. and 164th St., to learn about the fall equinox... Staten Island (442-1304): 9/22 at 11, meet at Clove Lakes comfort station to try orienteering. Wear sneakers, bring a pencil, and preregister. 9/23 at 10, learn to navigate the woods with map and compass. 14-year-olds and up pre-register, wear sneakers, long pants, and take a pencil and compass. Meet at Martlings and Slosson Aves.

MORNING BIRD WALKS IN CENTRAL PARK—with the American-Museum of Natural History (873-1300). Tues. at 7, Thur. at 9, through 10/25. Meet at CPW & 77th St. $4.

SOUTH STREET SEAPORT MUSEUM—A variety of tours of the ships and the museum enclave. Phone 669-9400 for complete information and prices. Some tours included in admission to museum buildings. Examples: "Weathered Witnesses," the unfinished seaport; daily at 1 and 3. A tour of museums, daily noon-4.

BRYANT PARK—Weekly "Once Around the Park" tour, thru 9/27; Thurs., 12:30-1:30. Behind the Library, off Sixth Ave. and 42nd St. Free.

HARLEM SPIRITUALS—(275-1408). Spirituals and Gospel tour, Sun. 9 a.m.-1 p.m. Residential sections, the Morris-Jumel Mansion, and a Baptist church service. $22; reserve by 1 p.m. Sat... Soul Food and Jazz tour, Fri. and Sat., 7:30-midnight, with dinner, jazz, drinks. $49; reserve 24 hours ahead.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (229-4000). Wetlands walk, Sun. at 1. $1. Woodlands walks, 1st and 3rd Wed., at 10 a.m.; $1... Wave Hill, 249th St. and Independence Ave., Bronx (549-2055): A greenhouse and garden walk, every Sun. at 2:15. Free with weekend admission... Brooklyn Botanic Garden, 1000 Washington Ave.; each Sun. at 1, meet at Garden Shop for a 45-minute tour. Free... Interpretive tour of Clay Pit Ponds State Park Preserve, Staten Island. 9/23, 30 at 1; free.

PICK YOUR OWN WILD FOOD—"Wildman" Steve Brill tells you how to find it and use it, in various outdoor places. 9/22, Alley Pond Woods, Queens. 9/23, Prospect Park, Brooklyn. Noon-4; $15; phone (291-6825) for meeting places.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the "serious" hikes (204-1112, mornings).

COUNTRY CYCLING TOURS—Write 140 W. 83rd St., New York 10024 (874-5151), for full schedule. 9/22, North Shore L.I. 9/23, Monmouth County. $15 without transportation, $23 with. Reservations required.

OUTDOORS CLUB—Write P.O. Box 227, New York, N.Y. 10021, for schedule of country hikes. Also: 9/22 at 9:20, meet at LIRR information booth, Penn Sta., for a L.I. country and estate walk. $3 plus $6.70 train fare (924-7486).

Sports

FOOTBALL—Jets, at Giants Stadium, Meadowlands, E. Rutherford, N.J. Ticket info: 212-421-6600. $15, single seats only. 9/30 at 1, vs. New England.

BASEBALL—**Mets:** Shea Stadium, Flushing (507-8499). $3-$8. 9/21 at 8:05, 9/22, 23 at 1:35, vs. Montreal. 9/24, 25 at 7:35, 9/26 at 1:35, vs. Philadelphia... **Yankees:** Yankee Stadium, Bronx (293-6000), $1.50-$9. 9/17-19 at 8, vs. Baltimore. Next home games: 9/27, 28 at 8, 9/29, 30 at 2, vs. Detroit.

PRE-SEASON HOCKEY—Rangers vs. Islanders, at Madison Square Garden (564-4400), 9/23 at 7:30. $8-$19. 9/25, Islanders vs. Rangers, at Nassau Coliseum, Uniondale, L.I. (516-794-9100). $15-$24.

OTHER EVENTS

WRESTLING—All-star matches. Madison Square Garden (564-4400). 9/22 at 8. $7-$12.

HORSE RACING—The thoroughbreds are at Belmont Park, Elmont, L.I. (516-488-6000), thru 10/22. Nine races daily except Tues., post time at 1. $2; clubhouse $5. Featured races: 9/21, Brook Steeplechase. 9/22, Turf Classic Invitational. 9/23, Fall Highweight Handicap.

WOMEN'S BODYBUILDING CHAMPIONSHIPS—The Big Apple Classic, for women over 35. Barbizon Plaza Hotel, 106 C.P.W. (807-4990), 9/22. Prejudging at noon; $6. Finals at 8, $15.

FIFTH AVE. MILE RUN—9/22 at 4 p.m. Watch runners dash from 62nd to 82nd St. (397-3091).

WALL STREET RUN, 5K from Broad St. and Exchange Pl. to Church and Cortlandt Sts. 9/19 at 6:30 p.m. (661-5335).

Children

LITTLE PEOPLE'S THEATRE COMPANY—Every Sat. and Sun.: "The Three Little Pigs" at 1:30; "Hansel and Gretel" at 3. Courtyard Playhouse, 39 Grove St. (765-9540). $4. Reservations a must.

ALADDIN AND HIS WONDERFUL LAMP—Musical from the *Arabian Nights*, by On Stage, Children! Hartley House Theater, 413 W. 46th St. (787-1073). Sat. thru 11/17 at 1 and 3:30. $3, adults $4.

THE FUNZAPOPPIN MAGIC SHOW, with Prof. Krazy and the Magic Genie. Audience participation, animals, music. Michael Taubenslag Productions, at Jan Hus Playhouse, 351 E. 74th St.(772-9180). 9/23, 30 at 1:30. $3.95.

PUBLIC LIBRARY PROGRAMS—This is just a sampler; consult local branches for more. Free unless noted. Riverside branch, 190 Amsterdam Ave., 9/19 at 3:30, a button-making workshop... Muhlenberg, 209 W. 23rd St., 9/21 at 4, Marcia Lane tells stories for autumn.

RAINBOW PUPPET WORKS—Toni Gustafson, with a Rainbow Puppet Funshop. Kips Bay Library, 446 Third Ave. at 31st St., 9/18 at 4. Free.

LITTLE RED RIDING HOOD—Papageno Puppet Theater. West Side Y, 5 W. 63rd St. (877-4852). Thru Sept. 30, Sun. at 11 a.m., 1, and 2. $3.

ALLEY POND ENVIRONMENTAL CENTER—"Getting the 'Hole' Story," a workshop and program of exploration, all about the woodpecker and his dinner table. Games and songs. 9/22, 1-3. $3; pre-register (229-4000)... 9/23 at 2, "Dye-namite T-Shirts," a workshop for 8-14 ages; must pre-register; $3.

THE CAT IN THE CASTLE, by Bill Solly. Meat and Potatoes Co., at Alvina Krause Theater, 306 W. 38th St. (564-3293). Sat. at noon and 2, Sun. at noon. $5; $4 adults.

CENTRAL PARK—Storytelling, at the Hans Christian Andersen statue, the Model Boat Pond at 74th St., Sat. at 11 a.m. thru Sept. See also Belvedere Castle, below.

BELVEDERE CASTLE—Exhibits on weather, geology, etc., at the Central Park Learning Center, 79th St. south of the Great Lawn (772-0210). 9/22, 1-2:30: "No Free Lunch & Other Stories," all about animals, told by the Dere Family Players. Free, but reservations required.

AMERICAN MUSEUM OF NATURAL HISTORY, Central Park West at 79th St. (873-1300). Mon., Tues., Thurs., Sun., 10-5:45; Wed., Fri., Sat., 10 a.m.-9 p.m. $3 suggested for adults, children $1.50.

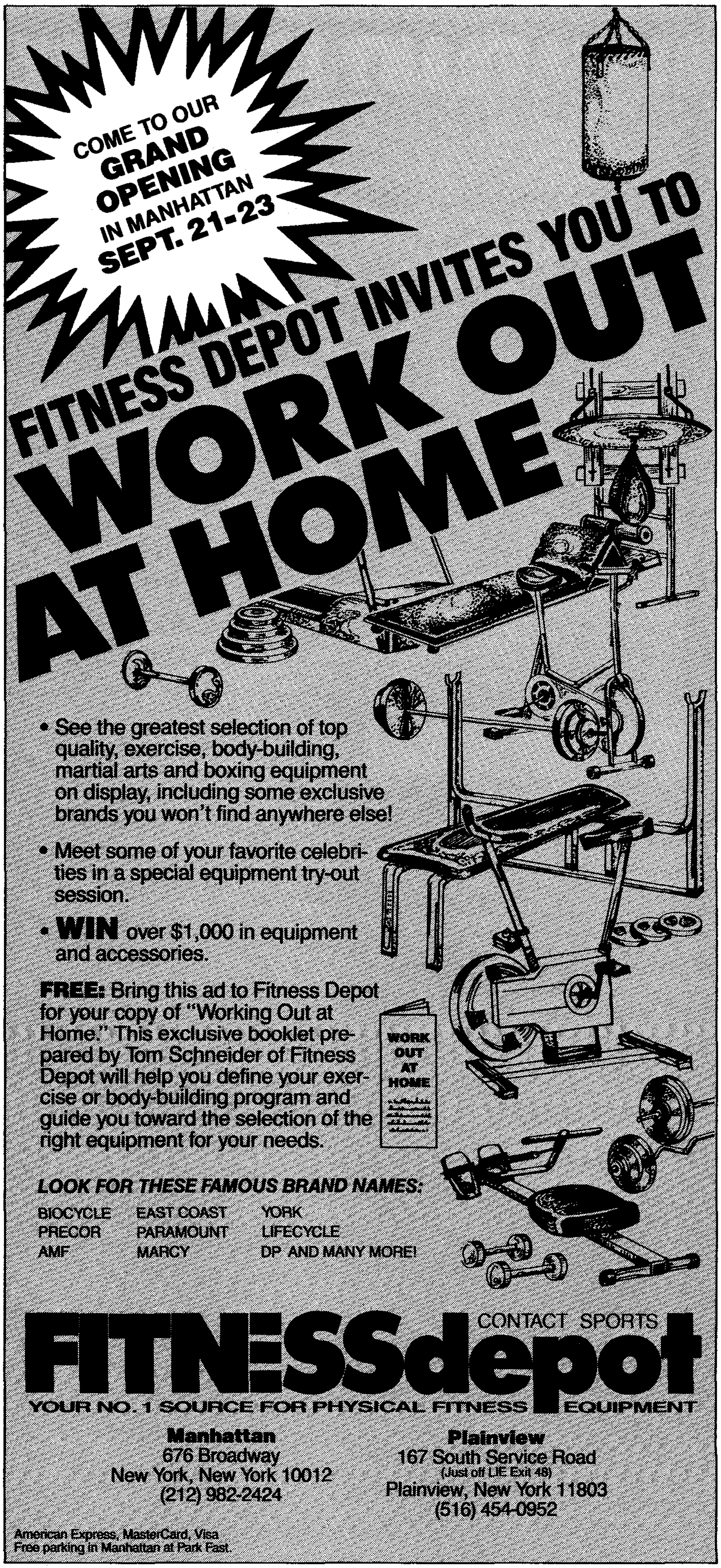
G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Sun. 1-5. Weekends, $3, adults $2; weekdays, $2 and $1. Special exhibits: "Making Your Mark," through Sept.; graffiti—all kinds—through the ages, with related exhibits and workshops; "Color and Light"—prisms, a shadow wall, performance area. 9/22 at 1:30, Kobla Mensa Dente, and musical instruments of Africa. 9/22 at 3, 9/23 at 2, parent-child workshops on the miniature Central Park pond; creating a diorama.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what-you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at noon and 4. 9/23 at 2, designer Eva Costabel talks about her book "A New England Village."

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (273-2060). Tues.-Fri. 1-5; Sat. 11-5; Sun. and hols., 12-5. $1. Exhibit "Soundtracks"... Parent-child workshops: 9/22 at 1:30, make musical dream pillows. 9/23 at 1:30, films about dream adventures. Free with museum admission.

QUEENS MUSEUM, N.Y.C. Building, Flushing Meadow-Corona Park (592-2405). Tues.-Sat. 10-5; Sun. 1-5.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). Daily except Tues. 10-5. Free. 9/22 at 1 and 2:30, Karen Hamilton in a family program of Afro-American songs and games.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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35*
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

**Average cost for dinner per person ordered à la carte.*

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. American. Spcls: fresh three-color fettuccine with smoked salmon and sour cream, roast duck with black pepper and Drambuie, homemade pastries. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 6-11:30, Sat. 6:30-12:30. Available for *private parties. Closed Sun.* **(M) AE, CB, DC, MC, V.**

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

BERRYS—180 Spring St., at Thompson St., 226-4394. Casual. American-Continental. Spcls: salad chinoise, calf's liver with shallots, fresh brook trout, Berrys chocolate surprise. Res. sug. L Tues.-Fri. 11:30-3. Br Sat. noon-3:30, Sun. 11-4. D Tues.-Thurs. 5:30-11:30, *Fri.-Sat. to midnight, Sun. 5:30-10:30.* Closed Mon. **(M)** AE, MC, V.

CINCO DE MAYO—349 W. Broadway, 226-5255. Casual. Regional Mexican. Spcls: menudo, chilies en Nogada, soft-shell tacos. Open Tues.-Sun. noon-midnight. Private parties. Closed Mon. **(I)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta Marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Fri. 5-11, Sat. to midnight, Sun. 11:30 a.m. - 11 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun. noon-midnight. **(M)** AE, DC, MC, V.

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli, cappuccino. Open daily 7:30 a.m.-midnight. **(I)** No Credit Cards.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. Same menu Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GORDON'S—38 MacDougal St., nr. Prince St., 475-7500. Casual. Italian. Spcls: onion soup Milano style, *ravioli with walnut sauce, cotechino with light tuna* sauce, assorted focaccia. L daily noon-3. D Mon.-Sat. 6-11. Bar open from 5. **(M)** AE, CB, DC.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: sautéed black fish with mal*taise oranges, snow peas and whole grain rice; roast* free-range chicken, grilled tuna steak with mushrooms and spaghetti squash, grilled spicy rib-eye steak. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking.**(M)** AE, MC, V.

***GREENHOUSE RESTAURANT & WINE BAR*—3 World Trade Center, in the Vista International,** 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No credit cards.

IL CORTILE—125 Mulberry St., bet. Hester & Canal Sts., 226-6060. Casual. Italian. Spcls: tortigilioni in bella vista, alge ricci di mare e conchiglie. Res. sug. Open Sun.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC, MC, V.

LA BARCA—40 Fletcher St., bet. South & Front Sts., 514-9704. *Casual. Italian. Spcls:* homemade fettuccine primavera, pollo Capri, seafood alla Barca. Res. sug. L Mon.-Sat. noon-4. D Mon.-Fri. 4-9, Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

MITA—45 Nassau St., bet Liberty St. & Maiden Lane, 349-6264. Casual. Japanese. Spcls: cheese kyo-maki, Mita steak, gusokuni. Res. nec. L Mon.-Fri. noon-3. D daily 5-9:30. Private parties for 20-30. **(M)** AE,CB,DC,MC,V.

OMEN—113 Thompson St., 925-8923. Casual. Japanese. Spcls: sashimi, omen; tamago-tofu. Res. nec. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 6-11:30. Closed Mon. **(M)** AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby-back ribs, steaks, chops, fresh fish daily. L Mon.-Fri. noon-4. Buffet Br Sun. noon-6. D Mon.-Fri. 4-midnight, Sat. to 1 a.m. Private parties. Ent. Outdoor cafe **(M)** AE, CB, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun to midnight. **(M-E)** AE, MC.

RUGGERO'S—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

SCARAMOUCHE—157 Duane St., 964-2206. Casual. French. Spcls: grilled seafood sausage, spicy pan-fried sea trout with tomato chutney, linguine with opal basil butter. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. **(M)** AE, MC, V.

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.-Sat. noon-11 p.m., Sun to 10. Also **2444 Broadway, bet. 90th-91st Sts.,** 787-1110. **(I)** AE.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight., Fri. to 1, Sat. 1-1, Sun. 1-11. Private room for banquets. Valet parking for D. Ent. **(M)** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M) AE, CB, DC, MC, V.**

ZI PEPPE—11 Waverly Pl, bet. Greene & Mercer Sts. 228-5450. Casual. Italian. Spcls: scampi al vino blanco, penne alla vodka, saltimbocca. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 5-11, Fri. to midnight, Sat. to 1 a.m. Private parties for 80. **(M)** AE, CB, DC, MC, V.

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free parking. **(I)** AE, DC, MC, V.

CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: fro*zen Margaritas, Mexican stand-off, camarones à la* diabla, chimichangas. Br & L daily noon-5:30. D daily 5:30-4 a.m. Outdoor café. **(I)** MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-*10:30, Sun. 4:30-10. Closed Mon.* **(M)** AE, CB, DC, MC, V.

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. **(M)** No credit cards.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. International. Spcls: tagine of the day, messy linguine with crawfish, grilled swordfish, summer salad with chicken & flowers. Res. nec. L Mon.-Fri. noon-3. Br Sun. 11:30-3. D daily 5:30-11:30. **(M)** AE, CB, DC, MC, V.

GRAND TICINO—228 Thompson St., bet. Third and Bleecker Sts., 777-5922. Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(I)** AE, DC, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

KNICKERBOCKER—33 University Pl., 228-8490. Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 4:30-11:30. S daily 11:30-3 a.m. Ent. Mon.-Sat. from 10:15. **(M)** AE, DC, MC, V.

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American-Nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6-11:30. S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. **(M) AE, DC, MC, V.**

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, CB, DC, MC, V.

MITALI—296 Bleecker St., at Seventh Ave. South, 989-1367. Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.-Sun. 11-3:30. D daily 4:30-midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.**, 533-2508. **(I)** AE, MC, V.

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Casual. Continental. Spcls: Roquefort beignets with apple puree, seared tuna with figs and Alphonso olives, double breast of chicken with two mustards and bernaise with cornichons; chocolate mousse with pistachio creme anglaise. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon-4, Sun. 11-4:30. D Mon.-Thurs. 6-12:30, Fri. to 1:30, Sat. 6:30-1:30, Sun. 6:30-12:30. Ent. nightly from 9:30. **(M)** AE, CB, DC, MC, V.

PIZZAPIAZZA—785 Broadway, at 10th St., 505-0977. Casual. American-Cafe. Spcls: guacamole, hamburger, variety of deep-dish pizza, salads, chili, cheesecake. Open daily noon-1 a.m. Br Sat.-Sun. noon-4. Private parties for 40. **(I)** AE, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.**, 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M) AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TIO PEPE—168 W. 4th St., 242-9338. Casual. Spanish-Mexican. Spcls: zarzuela mariscos, merluza cantabrica, paella Valenciana, chimichangas. Res. sug. L Mon.-Sat. noon-4. Br Sun. noon-4. D Sun.-Thurs. 4-1 a.m., Fri.-Sat. to 2 a.m. Private parties for 10-75. Ent. nightly. **(I)** AE, CB, DC, MC, V.

TRATTORIA DA ALFREDO—90 Bank St., at Hudson St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat. 6-10:15, Sun. 5-9:15. Closed Tues. **(M)** No credit cards.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

UKRAINIAN RESTAURANT & CATERERS—140 Second Ave., bet 8th & 9th Sts., 533-6765. Casual. Eastern European home cooking. Spcls: stuffed cabbage, kasha varnishkes, borscht. Open Sun.-Thurs. noon-11, Fri.-Sat. to midnight. **(I)** **No credit cards.**

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Closed Sun. **(I-M)** AE, DC, V.

YE WAVERLY INN—16 Bank St., off Greenwich Ave., 929-4377. Casual. Regional American. Spcls: indiv. chicken pot pie, stuffed roast duckling, southern fried chicken. Res. sug. L Mon.-Fri. 11:45-2. D Mon.-Fri. 5:15-10:30, Sat. to 11:30, Sun. 4:30-9:30. Br. Sun. noon-3:30. **(I)** AE, CB, DC, MC, V.

ZINNO—126 W. 13th St., 924-5182. Casual. Italian. Spcls: chicken contadina, veal chop Milanese, linguine frutti di mare. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5:30-11:15, Fri.-Sat. to 11:45, Sun. 4:30-10:30. Ent. nightly. **(M)** AE, V.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. **(I)** AE, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-4. Ent. nightly. **(M) AE, CB, DC, MC, V.**

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave. at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Spcl. Br Sun. 10:30-3. Pianist Mon.-Fri. 8 a.m.-2 p.m. **(M)** AE, CB, DC, MC, V.

DA VINCI—116 E. 39th St., 686-4666. Jacket required. Italian-Continental. Spcls: chicken primavera, duck Calvados, scaloppine of veal with two pepper puree. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10:30. Pianist Mon.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)** No credit cards.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. American-Continental. Spcls: steak, rack of lamb, veal porterhouse, Dover sole. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. **(M)** AE, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish-Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.-midnight. Br Sat.-Sun. noon-4. **(M)** AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for B,L,D Mon.-Fri. 7:30 a.m.-4 a.m., Sat. noon-4 a.m., Sun. noon-midnight. **(M)** AE, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrées served between meals. Ent. **(M)** AE, CB, DC, MC, V.

ROMA NOVA—166 E. 33rd St., 683-8027. Dress opt. Northern Italian. Spcls: baked clams verdi, tortellini al pane, fettuccine bolognese. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel, 685-7676. Dress opt. American-Continental.

MARIANAS

Excerpts from GOURMET MAGAZINE
by Jay Jacobs

"I'm very fond of the place and admire its owner's valiant efforts to keep prices down. SEAFOOD is given the big play; the rack of baby lamb is first-rate, as is a well aged shell steak."

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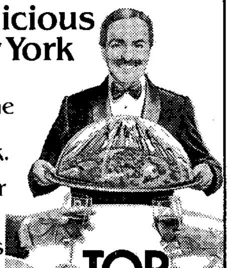

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SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open til 4 a.m. Outdoor cafe. **(I)** AE, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and dijon mustard. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. **(M)** AE, CB, DC, MC,V.

14th-42nd Streets, West Side

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Reduced D rate parking 5-11. Closed Sun. **(I-M)** AE, MC, V.

CHELSEA LION —108 Eighth Ave., 924-7786. Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.-Sat. noon-5. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Pianist nightly. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I) AE, CB, DC, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

JERRY'S—565 W. 23rd St., 807-6261. Casual. Continental. Spcls: mesquite grill, fresh pasta, seafood. Res. sug. L Mon.-Sat. noon-4. Br Sun. 11:30-4. D daily 6-12:30 a.m. S daily 12:30-3 a.m. **(M)** AE, CB, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: Keens mutton chop, hot duck sausage with coriander, cold poached salmon with chevre vinaigrette. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** AE, DC, MC, V.

NEW YORK RESTAURANT SCHOOL DINING ROOM—27 W. 34th St., 947-7105. Casual. American. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Casual. International. Spcls: chicken Jeanetta, coulibiac of salmon with lobster sauce, loin of veal stuffed with mushrooms, capers and prosciutto. Res. nec. L cruise 12:30-2:30. D cruise 7-10. S cruise midnight-2 a.m. Private parties. Dancing. **(E)** AE, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American. Spcls: calves liver with black mustard seed, 10th Avenue marinated chicken. Res. sug. B daily 7-11. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon & 2:15. Piano bar 5:30-midnight. **(M)** AE, CB, DC, MC, V.

ANTOLOTTI'S—337 E. 49th St., 688-6767. Casual. Northern Italian. Spcls: lobster, steak, veal. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. 4-10:30. Complete D. **(M-E)** AE, CB, DC, MC.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Pre-theater D 5:30-7. Br Sun. 11:30-3. **(M-E)** Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Sat. 3:30-10:30. & Sun. Br. AE, CB, DC, MC, V.

BILL HONG'S—227 E 56th St., 751-4048. Dress opt. Chinese. Spcls: lobster roll, lemon chicken, mixed seafood in taronest. Res. sug. L Mon.-Sat. noon-3. D Sun.-Thurs. 3-2 a.m., Fri.-Sat. to 3 a.m. **(M)** AE, CB, DC, V.

BILL'S GAY NINETIES—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-midnight. Private parties for 20-60. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E)**. **Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. *Casual. Chinese. Spcls: beef, sea bass. Res. sug.* Open Sun.-Thurs. 11:30 a.m. - 11 p.m., Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

J.J. MULLIGAN—750 Third Ave., at 47th St., 986-0716. Casual. American-Irish. Spcls: J.J. Mulligan stew, fresh pasta, salads, hamburgers, corned beek & cabbage. L daily 11:30-7. Bar til 8. Private parties. Also **46 E. 43rd St.**, 599-9805, **430 Lexington Ave., at 43rd St.**, 599-8936; **64 W. 52nd St.**, 245-9702; **32 Cedar St.**, 825-9855. **(M)** AE, CB, DC, MC, V.

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. **(M)**. **St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat to 2 a.m. AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA RECOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of duck with crayfish in muscadet sauce, steamed sea-bass on poussé pierre. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal.

French. Spcls: sea bass a l'estragon, soft shell crabs amandines, supreme de Canard aux griottes. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30, Sat. 5-11, Sun. 5-10:30. Complete L. Private parties. **(M-E)** AE, CB, DC, MC, V.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave., & 51st St., 753-1515. Casual. American-Continental. Spcls: angel's hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp Pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.-Fri. noon-3. D daily 5:30-11. **(E)** AE, CB, DC, MC, V.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

SCOOP—210 E. 43rd St., 682-0483. Casual. Northern Italian. Spcls: shrimp alla Romano, veal Valdostano, steaks, fresh fish. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Sat. 5-11. Free D parking 5:30-12:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4 to 5-lb. lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

TONINO—805 Third Ave., at 50th St., in the Crystal Pavilion, 308-2280. Jacket required. Italian. Spcls: vongole e cozze, pollo Valdostana, linguine al pesto. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. Ent. nightly from 7:30. **(M-E)** AE, CB, DC, MC, V.

TRIANON ROOM—445 Madison Ave., bet. 50th &

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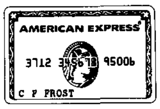

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51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

TSE YANG—34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon-3. D daily 6-midnight. Private parties for 10 - 60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. *British-American. Spcls: beef, seafood. Res.* sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun.-Mon. 8-1a.m. **(M-E). The Waldorf Cocktail Terrace:** Tea daily 2:30-5:30. Cocktails 2:30 p.m.-2 a.m. Ent. Oscar's: Casual dining and snacks. B Mon.-Sat 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri., Sun. noon-11:30, Sat. to midnight. Complete L & D. Banquet room 20-100. **(M)** AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed Sun. **(M)** AE, CB, DC.

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.-Fri. 7:30-11. Br Sat.-Sun. 9-4. L Mon.-Fri. 11-4. D daily 4-10. S daily 10-midnight. **(M)** AE, CB, DC, MC. V.

THE ASSEMBLY STEAK & FISH HOUSE--16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: *guaranteed prime beef, fresh fish, lobster. Res. sug.* L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, *flounder en papillote, rack of lamb with* rosemary and mustard, sushi bar. Res. nec. L Mon.-Sat. noon-4. D Mon.-Sat. 5-2 a.m., Sun. 4-10 p.m. Bar til 4 a.m. Parties for 20-80. Pianist nightly. **(M)** AE, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St., & Broadway, 757-3110. Casual. American. Spcls: steak, old-fashioned barbecued ribs, hamburgers, incl. salad bar; shrimp; beer, wine or sangria with dinner. L Mon.-Sat. 11:30-3:30. D Mon.-Thurs. 4-11:45, Fri.-Sat. to 12:45, Sun. 1-10:45. Child's D. **(I-M)** AE, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M) AE, CB, DC, MC, V.**

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L *Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1.* **(I-M)** AE, CB, DC, MC, V.

CASTELLANO—138 W. 55th St., opp. City Center, 664-1975. Casual. Venetian. Spcls: risotto, carpaccio, homemade pastas, grilled seafood. Res. sug. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5:30-11:30. Bar 11:30 a.m.-11:30 p.m. Closed Sun. **(E)** AE, CB, DC, MC. V.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard buerre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m. -2 a.m. Bar til 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sun. to 11. Free parking 5 p.m.-5 a.m. **(M)** AE, CB, DC, MC, V.

EL JEREZ—234 W. 56th St., 765-4535/245-9817. Casual. Spanish-Mexican. Spcls: paella Valenciana, chicken with garlic sauce, chicken Mexican style. Res. sug. Open Mon.-Fri. noon-11 p.m., Sat.-Sun. 1-11. **(I-M)** AE, CB, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Discount parking after 5:30. Closed Sun. **(I-M)** AE, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crêpes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M) AE, DC, MC, V.**

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-midnight. Fri.-Sat. to 1 a.m. Complete L & D. Free D parking after 5:30, Sun. all day. **(I)** AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC, MC, V.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-9:30. After-theater dining. Private parties. Closed Sun. & holidays. **(I-M)** AE, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M) AE, DC, V.**

PONGSRI THAI—244 W. 48th St., 582-3392. Casual. Thai. Spcls: pla lai peck, beef saté, mee krab. Open daily noon-midnight.**(I)** AE, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri.

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from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open til midnight), Tues.-Sat. to 11:30 (open til 1 a.m., Fri.-Sat. til 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 1-1:30 (show cover). **(M)** AE, CB, DC, MC, V.

RASPUTIN RUSSIAN—371 W. 46th St., 586-1860. Casual. Russian-American. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4 - midnight. Ent. Fri.-Sun. Private parties 20-75. **(M)** AE, MC, V.

ROSE—51 W. 52nd St., 751-5152. Jacket required. Italian. Spcls: veal alla Rose, tortellini alla panna, fresh fish. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 3-10. Closed Sat.-Sun. **(M)** AE, MC, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American-Seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.-Sat. noon-3. D daily 5-10. Pre-theater D 5-6:30 with free parking. **(M)** AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. **(I)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Ave. at 71st St.,** 595-8599. **(M)** AE, CB, DC, MC, V.

57th-60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: paglia e fieno, scaloppine Anna Elisabetta, mignonette Casino. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

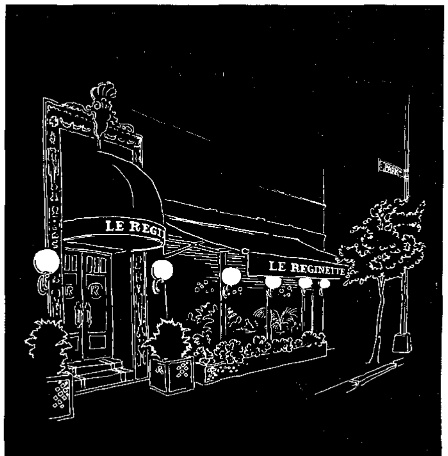
GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass a naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug.



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LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. (M) AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. (M) AE.

LE VEAU D'OR—129 E. 60th St., 838-8133. Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:15. Complete L & D. Closed Sun. (M) AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. (I) AE, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. (E) AE, CB, DC, MC, V.

MOGUL 57—327 W. 57th. St., 581-1774. Casual. Moghlai (Imperial). Spcls: tandoori dishes, shrimp dopiaz, duck masala. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. Garden dining. Ent. (M) AE, DC, MC, V.

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent Tues.-Sat. (M) AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5:30-10:30, Fri.-Sat. to 11. S daily til 12:30 a.m. **(M-E) Oak Bar:** Casual. Buffet L Mon.-Fri. & sandwich menu Mon.-Sat. 11:30 a.m.-1 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m. - 1 a.m., Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. L, Tea, "After 8": Mon.-Fri. 7:30 a.m. - 1 a.m., Sat to 2 a.m., Sun. 11 a.m. - midnight. Ent. daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. Cocktails and hors d'oeuvres Mon.-Sat. 3-1:30 a.m., Sun. 4-11:30. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11. (M-E) AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. (E) **AE, CB, DC, MC, V.**

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. (M) AE, DC, MC, V.

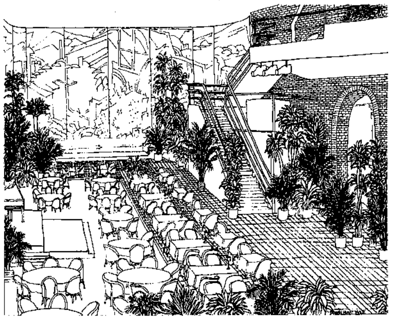
TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. (M) AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. (M) AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French-Cuisine Maximin. Spcls: petite timbale de pâtes fraîches à la langouste rose, filet de bar aux poireaux et aux truffes. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 150. Complete D. Closed Sun. (E) AE, CB, DC, MC, V.

Above 60th Street, East Side

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B daily 7-11. L Mon.-Sat. noon-3. D Tues.-Sat. 6-10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L daily noon - 3. Drinks til 11 p.m. **Red Jacket:** Bar noon-1 a.m. daily (M) AE, CB, DC, MC, V.



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CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. **(M)** AE, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. Buffet L Mon.-Sat. noon-6. Br. Sun. noon-6. D Mon.-Sat. 6-11, Sun. from 7. **(M-E)** AE, CB, DC, MC, V.

CASA BRASIL—406 E. 85th St., 288-5284. Casual. Continental-Brazilian. Spcls: roast duck, beef Wellington, rack of lamb. Res. nec. D only Mon.-Thurs. 6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Closed Sun. **(E)** No credit cards.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M) AE, DC, MC, V.**

FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. **Cocktail lounge:** Piano 5-10:30. Private party room. **(M)** AE, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo all Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E) AE, CB, DC, MC, V.**

LE BOEUF A LA MODE—539 E. 81st St., 650-9664. Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tues.-Sun. 5:30-11. Complete D. Closed Mon. **(M)** AE, DC, MC.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** No credit cards.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: Irish sea scallops, roast saddle of lamb. Res. sug. L Mon.-Fri. 11:30-3.D daily 5-midnight. Br Sat.-Sun. 11:30-4. **(M)** AE, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: charcoal grilled duck, veal piccata, navarin of lamb, roast wild boar, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily. D Mon.-Sat. 5-midnight, Sun. 4-11. 2-hr free parking after 5. **(I-M)** AE, CB, DC, MC, V.

MR SAM'S—1265 Third Ave., at 73rd St., 517-2020. Dress opt. American. Spcls: prime steak, fresh seafood, lobster. Res. sug. D Sun-Thurs. 5-11, Fri.-Sat. to midnight. Br Sun. noon-3. Private parties for 100. Pianist nightly. **(M)** AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5-11. Bar Mon.-Sat. til 1 a.m. Pianist Mon.-Sat. **(M)** AE, CB, DC, MC, V.

PANCHO VILLA'S—1125 First Ave., at 62nd St., 751-6499. Casual. Mexican. Spcls: chiles rellenos, nachos, ceviche, Mexican combination. Res. sug. L daily 11:30-4. D daily 4-1 a.m. Also **Pancho Villa's**—1501 Secnd Ave., at 78th St., 650-1455. **(I)** AE, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7-10:30. L daily noon-2:30. D daily 6:30-10:30. **(E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.- Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. CLosed Mon. L **(E)** AE, CB, DC, MC, V.

Above 60th Street, West Side

AT OUR PLACE—2527 Broadway, bet. 94th-95th Sts., 864-1410. Casual. Middle-Eastern. Spcls: lamb khodar, moussaka, salasel. Res. sug. D only Tues.-Sat. 5-midnight, Sun.-Mon. to 11. **(I) AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St., 799-8282. Casual. Northern Italian. Spcls: paglia e fieno, branzino livornese, scaloppine alla genovese, Italian cheesecake. Res. sug. L Mon.-Fri. 11-4. Br & L Sat.-Sun. 11-4. D Sun.-Thurs. 5-1 a.m., Fri.-Sat. to 3 a.m. Private parties for 50 **(M)** AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. **(M)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

OENOPHILIA—473 Columbus Ave., at 83rd St., 580-8127. Casual. Continental. Spcls: swordfish marine with cucumber & coriander sauce, country quail stuffed with brandied apricots, boned duck with brandied peach sauce. Res. sug. D only. Mon.-Thurs. 6-11, Fri.-Sat. 5:30-11:30, Sun. 5-10. Br Sun. noon-3:30. Live ent. Sun. **(M)** AE, DC, MC, V.

RED BARON—201 Columbus Ave., at 69th St., 799-8090. Casual. International-Nouvelle. Spcls: fresh tuna with oriental black bean sauce, poached Norwegian salmon with champagne and leeks, rack of lamb rolled and stuffed with goat cheese. Res. sug. L Mon.-Fri. 11-4. Br Sat.-Sun. 11-4. D Sun.-Thurs. 4-1 a.m., Fri.-Sat. to 2 a.m. Private parties for 30. **(M)** AE,CB,DC,MC, V.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. Spec. D 5-6:30. **(M)** AE, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Creole fish gumbo, Maryland spiced crabs, Maryland crab cakes. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Ent. Tues.-Sat. Private parties for 15-125. **(M)** AE, CB, DC, MC, V.

Brooklyn

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

ROSSINI'S OF BAYRIDGE—87-12 Fourth Ave., 748-4545. Casual. Northern Italian. Spcls: hot antipasto, veal Valdostana, lobster Luchiana. Res. sug. L daily noon-3. D daily 3-midnight. Private parties for 20-75. **(M)** AE, CB, DC, MC, V.

Queens

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

WATERS EDGE—44th Drive & the East River, 392-4055. Casual. American-Nouvelle. Spcls: grilled Norwegian salmon, veal chop, fresh fish daily. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight. Pianist nightly. Private parties for 120. **(M)** AE, CB, DC, MC, V.

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NIGHTLIFE

KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Sun., Paulo Jobim. Mon., Tiberio Nascimento and Steve Sacks Duo. Tues., Janet Grace and Company. Wed. & Thurs., Zebeto. Fri., Kenia. Sat., Clarice Taylor. AE,CB,DC.

BLUE NOTE—131 W. 3rd St., 475-8592. 9/17, Brenda Bufalino; Amy Duncan Trio. 9/18-23, Jon Faddis Quintet and the Bobby McFerrin All Stars. 9/24, The Microscopic Septet. Shows at 9 and 11 with an extra show Fri.-Sat. at 1 a.m. AE,MC,V.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. 9/17-22, pianist Joyce Collins with Michael Moore. 9/24-29, Hilton Ruiz and Major Holley. Sets at 9:45, 11, 12:30 and 2 a.m. AE,CB,DC,MC,V.

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 9/17,24, Bob Ward and Simon Wellenhall. 9/18,25, Judy Niemack Duo. 9/19, Victor Lesser and Dave Lallama. 9/20, The Hal Greenfield Duo. 9/21,22, Ronnie Cuber Duo. 9/26, Mark Morganelli and Vic Juris. AE,MC,V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., The Cayenne Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music Wed.-Thurs. 8-11, Fri. 9-11, Sat. 8:30-midnight. AE,DC,MC,V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Pianist Ronnell Bright plays, Mon.-Fri.9-midnight, (closed Sat. & Sun.). AE,DC,MC,V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 9/22, Joe Val & The New England Bluegrass Boys. 9/29, Skyline with Tony Trischka. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 9/17,18,24,25, Ed Polcer's Midtown North. 9/19,26, Hot Club of 54th Street. 9/20-22,27-29, Balaban & Cats. 9/23, Widespread Jazz Orchestra. AE,DC,MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 9/17,24, Les Paul Trio with Wayne Wright on guitar and Gary Mazzaroppi on bass. 9/18-23, George Van Eps guitar duo. 9/25-30, Bobby Scott Trio. Shows 9,11 & 12:30. AE, MC,V.

FOLK CITY—130 W. 3rd St., 254-8449. 9/19, New York Songwriters Showcase. 9/20, Casselberry & Dupree; Toshi Regon. 9/22, Ramblin' Jack Elliot. 9/23, Jane Brucker. 9/24, Sonny Ochs. 9/26, Ned Sublette Band; Boris Policeband. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 9/17, pianist Vladimir Shafranov. 9/18-21, Carmen Lundy. 9/23,24, Hal Schaefer. 9/25-27, Lisle Atkinson and Richard Wyands. **Upstairs:** Every Sat. at 9, The High Heeled Women. AE,MC,V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon. 10-3, Brooks Kerr Duo. Tues. 10-3, Chuck Wayne Trio. Wed.-Sun. 10-3, David Allyn and the Scott Hardy Trio. AE,CB,DC,MC,V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. Every Mon.-Fri., 4-9, pianist Don Friedman. Tues.-Sat., 7:30-12:30, The Judd Woldin Trio with guitarist Fred Fried and John Belzaguy on bass. Sun.-Mon., 9-1 a.m., pianist Chuck Folds alternating with the Tony Cabot Trio. AE,DC,MC,V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room. Pianist Al Foster plays Mon. - Sat. from 10-2:30 a.m. AE,MC,V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Continental restaurant and jazz club. 9/17,24, Toshiko Akiyoshi's N.Y. Jazz Orchestra featuring Lew Tabackin. 9/18-23, Jack DeJohnette Trio with Eddie Gomez on bass and Freddie Waitts on drums. 9/25-30, Terumasa Hino Quintet. Music Sun.-Thurs. from 8:30, Fri.-Sat. from 9. AE,MC,V.

MICHAEL'S PUB—211 E. 55th St., 785-1171. Thru 9/29, 'He Just Keeps Rolling Along' - A 100th birthday celebration for Jerome Kern, starring Arthur Siegel and Sandy Stewart, Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. Closed Sundays. AE,DC,MC,V.

NEW DEAL—152 Spring St., 431-3663. Art deco room with pianist Andy Tuck and David Meer on bass, Wed.-Thurs. 8-midnight, Fri.-Sat. 9-2 a.m. AE,CB,DC,MC,V.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., The Eddy Davis All-Stars. Tues., Alan Russel Big Band. Wed., Stan Rubin's Big Band. Thurs., The Bourbon Street Jazz Band. Fri., David Ostwald and his Gully Low Jazz Band. Sat., Bob Cantwell and the Saturday Night Stompers. Sun., Deacon Jim and the Hairy Lip Jazz Band. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. No credit cards.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 9/19, The Models; J.C. Chen. 9/20, Intensive Care. 9/21, Lazoo; Nitelife. 9/22, Marsha Malamet; The Pink. 9/23, Salon Bon Ton. 9/26, Rocky Road; Band O Lay. 9/27, C.J. Critt; Pressure Point. 9/28, The Rave. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun 3-7. 9/17,24, Gil Evans' Orchestra. 9/18-23, Chico Freeman Quartet. 9/25-30, Dave Holland Quintet. AE,MC,V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with excellent entertainment. Thru 9/22, Cissy Houston, Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. 9/23, The Joe Derise Ten-Tette play for dining and dancing from 8:30. 9/25-10/6, Esther Marrow. AE,DC,MC,V.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 9/17, Oscar D'Leon and Hector 'Llave' y Sensual with guest trombonist Steve Turre. 9/21, Alice Coltrane, Roy Haynes, Sam Rivers, Reggie Workman; Marilyn Crispell. 9/24, Tito Puente and his Latin/Jazz Ensemble featuring Patato and Jorge Dalto, Jose Albertto with jazz soloist Paquito D'Rivera. Music from 9 p.m. No credit cards.

THE WEST END—2911 Broadway, 666-9160. 9/17, George Kelly. 9/18,25, Shelton Gary Trio. 9/19, Jerry Gonzalez. 9/20-23, Dizzy Gillespie All Stars. 9/24, Arlene Smith & The Chantels. 9/26-29, Lionel Hampton Quartet.Jazz, nightly from 9. MC,V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 8. 9/17,24, pianist Jim Roberts with Brian Torff on bass. 9/18-22, pianist Kirk Lightsey with Clint Houston on bass. 9/25-29, pianist James Williams with George Davison on bass. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 9/19,20, Rick Danko and Levon Helm. 9/21,22, Six Gun; Cadillac Ranch. 9/24, Rare Earth. 9/25, Dave Mason. 9/28,29, Steel Angel. AE,CB,DC,MC,V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country- music hangout. AE,DC,MC,V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3299. American-Continental restaurant with cabaret. 9/25-30, comedian Emo Philips,shows Tues.-Thurs. & Sun. at 8:30, Fri.-Sat. at 9 & 11:30. AE.MC,V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE,MC,V.

DANGERFIELD'S—1118 First Ave., 593-1650. 9/17-21, comedian Jackie Mason and the Dangerfield Trio, Mon.-Thurs. at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 9 & midnight. AE,CB,DC,MC,V.

GOODTIMES—499 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists. Nightly from 9.30. AE,MC,V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. Show Sun.-Thurs. at 9, Fri. & Sat. 8:30 & midnight. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Thurs.-Sat. No credit cards.

MONKEY BAR—60 E. 54th St. (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment. Tues., Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE,CB,DC,MC,V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Imam & singer Pamela Smith. Thurs., magician Joe Devlin with comedian Terry Day. Fri., magician Eric DeCamps and comedian/magician David Charnee. Sat., Iman and magician/comedian George Schindler. AE,MC,V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE,CB,DC,MC,V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Tues.-Sat. from 10 p.m.-4 a.m. (Cover charge for nonmembers). AE,MC,V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. 9/17-10/6, Big Nick Nicholas Quartet, alternating with singer-pianist Tommy Furtado. Nightly except Sun., from 8-3 a.m. AE,CB,DC,MC,V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Wed.-Sat. 10-4 a.m. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat. 6-midnight with a lively disco from 10:30 p.m. AE,CB,DC,MC,V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and open for dancing, Thurs.-Sun. from 2:30. AE,V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. 9/19, Clymax Soca-Sensation. 9/20, Kimati Dinizulu and the Kotoko Society; African Connection. 9/21,22, Pe De Boi; Power Samba. 9/23,30, Lloyd McNeill and the Afro-Brazilian Sextet. 9/26, Brother Valentino Afro-Soca. AE,V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Duo, Mon.-Thurs. 6-midnight, Fri.-Sat. 6-1 a.m. AE,CB,DC,MC,V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 594-0326. **Theater/Cabaret Room:** *Nite Club Confidential,* musical by Dennis Deal featuring Eileen Fulton, Tues.-Thurs. at 8, Fri. at 8 & 11, Sat. at 7 & 10, Sun. at 7:30. AE,MC,V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Paris, Je T'Aime,* produced by Georges Reich featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid Nielson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE,CB,DC,MC,V.

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. 9/17-22, singer Fran Warren, Mon.-Thurs. at 8:30, Fri.-Sat. at 8 & 10, followed by Larry Kert, Mon.-Thurs. at 11 p.m., Fri.-Sat. at midnight. AE, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE,CB,DC,MC,V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway '84,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Bill Carmichael, Susan Jacks, Herndon Lackey, and Marilyn Pasekoff, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. 9/19,26 at 11, Bandwagon's *A Night at Texas Guinan's.* AE,CB,DC,MC,V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, 9/18-30, Bob Haggart and his Orchestra, nightly (exc. Mon.). AE,CB,DC,MC,V.

SIROCCO—29 E. 29th St., 683-9409. A new Greek-Israeli musical revue starring Greek singer Sophiana with Aris San, Mercedes, bellydancers and the Sirocco Dancing Waiters, nightly, exc. Mon. at 10 & 1 a.m. AE,CB,DC.

S.P.Q.R.—133 Mulberry St., 925-3120. Cabaret: Thru 9/23, *Continental ESCAPE,* musical revue, Wed. & Thurs. at 10, Fri. & Sat. at 10 and midnight. AE,CB,DC,MC,V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Singer-pianist Steve Ross plays, Tues.-Sat. from 9-1 a.m. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. AE,CB,DC,MC,V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 10/13, songstylist Julie Wilson performs 'A Tribute to Rodgers and Hart,' Tues.-Sat. at 10 and midnight. Every Sun. & Mon., Vince Giordano's Nighthawks play for dancing from 9-1 a.m. **Bemelmans Bar:** Jazz-pianist Barbara Carroll plays Mon.-Sat. from 9. AE,CB,DC,MC,V.

DORAL TUSCANY—120 E. 39th St., 686-1600. **Da Vinci:** Restaurant with entertainment featuring pianist Martin Berns, Mon.-Fri. 7-11 p.m. AE,CB,DC,MC,V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Paul Roth, Tues.-Sat. 8-1 a.m. Pianist Earl Rose plays Mon. AE,CB,DC,MC,V.

HELMSLEY PALACE—Madison Ave., at 50th St., 888-7000. **Harry's New York Bar:** Pianist-singer Dick Haddy, daily 6-1 a.m. **Gold Room:** Afternoon tea daily 2:30-5:30 p.m. with harpist Maritza Bolanos. **Madison Room:** Cocktail lounge, pianist Ray Hartley, daily 6-1 a.m. AE,CB,DC,MC,V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. AE,CB,DC,MC,V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. Pianist Richard Siegel plays, Mon.-Fri. 5:30-10:30. AE,CB,DC,MC,V.

MILFORD PLAZA—261 W. 44th St., 354-4414. **Kippys 44:** Singer-pianist Mike Cossi, Mon. - Sat. 7-1 a.m. **Stage Door Canteen**(997-0046): Singer-pianist-comedian Dayton Selby, Mon.-Sat. 5:30-11:30. AE,CB,DC,MC,V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Sun.-Thurs. 6-11, Fri.-Sat. to 10:30. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 a.m. AE,CB,DC,MC,V.

ST. REGIS-SHERATON—2 E. 55th St., 753-4500. **King Cole Room:** Thru 10/13, jazz-pianist Joe Bushkin and his All-Stars in 'A Salute to Satchmo,' Mon.-Sat. at 9:30 & 11:30. **Astors:** The Cerrati Trio play every Mon.-Fri. from 9-2 a.m., Sat. 10-3 a.m. AE,CB,DC,MC,V.

SHERRY NETHERLAND—781 Fifth Ave., 759-9020. **Le Petit Cafe:** Pianist Ed Goldman plays music of Gershwin, Ellington, Ravel, Debussy, Billy Joel, Stevie Wonder, and more! Tues.-Sat. 7:30-1 a.m. AE,DC,MC.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Norm Kubrin plays Sun.-Mon., 8-1 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 9-2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento perform Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein, Fri.-Mon. 5:30-8:30. AE,CB,DC,MC,V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Thurs.-Sat. from 7:30. Sue Maskaleris sings & plays Mon.-Wed. AE,DC,MC,V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. AE,CB,DC,MC,V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Al Bundy, Mon.-Fri. 6-midnight. AE,CB,DC,MC,V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian folk music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE,CB,DC,MC,V.

Piano Rooms

BROADWAY JOE—315 W. 46th St., 246-6513. Restaurant/piano bar. Pianist Jimmy Lyon plays every Fri. & Sat. from 10-2 a.m. AE,CB,DC,MC,V.

COHO—11 Fulton St., 608-0507. Seafood restaurant. Diana Rogers plays cabaret music Mon. & Wed. 5-9, Sun. 2-6. Pianist Steven Stucker plays Tues. & Thurs. 5-9, singer Julie Sheppard joins him on Fri. & Sat. from 6:30. AE,CB,DC,MC,V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. **Cabaret/piano bar:** 9/17,24, T. Harding Jones; David Ryder. 9/18,25, Luzar & Black; Fascinatin' Gershwin. 9/19-22, Teri Lynn Paul; Sharon McNight. 9/23, Peggy O'Connell; Jean Elliott. 9/26-29, Helen Baldassare; Sharon McNight. Shows at 8:30 & 11. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 9/17, Luane Davis; Carole Bugge. 9/18, Beth Nagie; Madelaine Harrison. 9/19, Vincent Di Martino; John Schultz. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 9/18-22, Judy Carmichael. 9/25-29, Jimmy Rowles. AE.

JOES PIER 52—163 W. 52nd St., 245-6652. Thru 9/29, pianist Romaine Brown with Jimmy Butts on bass, Mon.-Sat. 8-1 a.m. AE,CB,DC,MC,V.

LES TUILERIES—40 Central Park South, 832-3835. Art-deco restaurant/piano-bar with singer-pianist-composer Ann Hampton Callaway performing every Tues.-Sat. from 9-1 a.m. AE,CB,DC,MC,V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Buddy Barnes, Tues.-Thurs. from 7. Don Tabor takes over every Fri.-Sat. AE,CB,DC,MC,V.

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.-Sun. from 8 p.m. AE, MC, V.

MORTIMER'S—75th & Lexington Ave., 861-2481. Good-looking room, with pianist Frank Owens, Tues.-Sat. 11:30 to closing. AE,DC.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Booth playing Tues.-Sat. from 8 p.m. Sun. & Mon., Peter Wright takes over. AE,CB,DC,MC,V.

NICKELS—227 E. 67th St., 794-2331. Continental restaurant. Singer-composer-pianist Charles DeForest, Tues.-Sat. from 8 onwards. AE,DC,MC,V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., Bobbi Miller at the piano. Thurs., Charlene Bryant. Fri., Richard Kaplan. Sat., Michael Griffin. Music from 8:30. AE,DC,MC,V.

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RADIO HIGHLIGHTS

Wed., Sept. 19

2:06/WQXR-AM/FM—Cto in D for 2 Orchs, **Vivaldi**;

Sym #9, Op.70, **Shostakovich.**

3:00/WNCN—Lullaby, **Grechaninov**; Don Quixote, Op.35, **R. Strauss**; Carmina Burana I, **Anon.**

WNYC—The string quartets of Leon **Kirchner.**

4:06/WQXR-AM/FM—Sym #70 in D, **Haydn**; Fantasiestucke, Op.73, **Schumann**; Marche Ecossaise, **Debussy**; Cto #11, "La Tante Tourelourette," **Corrette.**

6:00/WNCN—La Valse, **Ravel**; Harmonies poetiques et religieuses, #3 "Benediction de Dieu dans la solitude," **Liszt**; Norwegian Rhapsody, **Lalo.**

7:00/WNCN—Anniversary Concert. Nadia Boulanger, Ildebrando Pizzetti, William Kapell. Madrigals, **Monteverdi**; Pisanella, **Pizzetti**; Hungarian Rhapsody #11 in a, **Liszt.**

WNYC—3 Songs, **Seeger**; Night Music, **Rorem**; Forgotten Songs from Broadway, Hollywood & Tin Pan Alley.

7:06/WQXR-AM/FM—Trio Sonata in G, **C.P.E. Bach**; Duo Cto, **R. Strauss.**

8:00/WNCN—Cto for Viola in G, **Telemann**; Cto for 2 Pianos in E-Flat, **Mozart**; Cto for Trumpet & Strings in D, **Torelli.**

WNYC—2 Pieces from Romeo & Juliet, **Prokofiev**; String Qt #4, **Bartok**; Cello Sonata, **Barber.**

8:06/WQXR-AM/FM—Dies Irae and Lux Aeterna from Requiem, **Verdi.**

10:00/WNCN—Variations on a Nursery Song, Op.25, **Dohnanyi**; Sym # 34 in C, **Mozart.**

Thurs., Sept. 20

2:06/WQXR-AM/FM—Organ Cto #13 in F, **Handel**; Wesendonck Songs, **Wagner.**

3:00/WNCN—Sym #25 in g, **Mozart**; Sym in C, **C.P.E. Bach**; Fantaisie, Op.32, **Ysaye.**

WNYC—Elizabethan music making—W. H. Auden & the New York Pro Musica.

4:06/WQXR-AM/FM—Suite Francaise in g, **Lully**; Sonata for Flute & Piano, **Poulenc**; Intermezzo from Goyescas, **Granados**; Erlkonig, **Schubert.**

5:00/WNCN—Alceste: Divinites du Styx, **Gluck**; Cto Grosso in d, Op.3, #5, **Handel**; Leonore Ov #3, Op.72b, **Beethoven**; Cto for Cello, Strings & Continuo in G, **Vivaldi.**

7:00/WNCN—Anniversary Concert. Alfred Cortot, Cyril Scott. Papillons, Op.2, **Schumann**; Lotus Land, **Scott**; Sonatine for Piano, **Ravel.**

WNYC—Controversial Suite, **Ellington**; Elementals, **Brubeck.**

7:06/WQXR-AM/FM—Suite Symphonique, **Ibert**; Grand Duo Concertante, **Chopin.**

8:00/WNYC—Santa Fe Music Festival. Sonata in C for Piano, **Mozart**; Syrinx for Unaccompanied Flute, **Debussy.**

8:06/WQXR-AM/FM—Harold in Italy, **Berlioz**; Corcovado from Saudades Do Brasil, **Milhaud.**

9:00/WNCN—AT & T Presents Carnegie Hall Tonight. Tristan und Isolde: Prelude and Liebestod, **Wagner**; Scythian Suite, Op.20, **Prokofiev.** Sergiu Celibidache conducting the Curtis Institute of Music Sym Orch.

10:00/WNYC—The Seasons, **Cage**; The Silence of a Candle, **Towner**; Let It Play, **Hamel.**

Fri., Sept. 21

2:06/WQXR-AM/FM—Sinfonias for Violins, Oboes & Horns, **Mouret**; String Qt #6 in F, Op.96, **Dvorak.**

3:00/WNCN—Notebook of Sketches and Rough Drafts, **Satie**; Concert Serenade for Harp & Orch, **Rodrigo**; Nocturne, Op. posth. "Lento con gran espressione," **Chopin.**

WNYC—A recital of songs by Hugo **Wolf**—Schwarzkopf and Furtwangler live at the Salzburg Mozarteum, August 18, 1953.

4:06/WQXR-AM/FM—Violin Cto in D, **Vivaldi**; Mother Goose Suite, **Ravel**; Trio in C, **Haydn.**

5:00/WNCN—Brandenburg Cto #1 in F, **Bach**; Moses Fantasy in c, **Paganini**; Sym #22 in E-Flat, "Philosopher," **Haydn.**

7:00/WNCN—Anniversary Concert. Gustav **Holst**. Anthem "Eternal Father"; Suite in F, Op. 28, #2; Perfect Fool, Op.39: Ballet Suite.

WNYC—Bayreuth Festival. Parsifal, **Wagner.** James Levine conducting. With Peter Hoffman, Matti Salminen, Franz Mazura.

7:06/WQXR-AM/FM—Suite Bergamasque, **Debussy**; Cto in e for Recorder & Flute, **Telemann.**

8:00/WNCN—Magnificat a sei voci, **Monteverdi**; Sonata for Oboe & Continuo in c, **Telemann**; Small Sacred Concerti, **Schutz.**

8:06/WQXR-AM/FM—Ov from The Marriage of Figaro, **Mozart**; Cto in g for Violin, Strings & Continuo, Op.12, **Vivaldi.**

9:00/WNCN—Brooklyn Philharmonic. Lukas Foss conducting. Les Fetes d'Hebe Suite, **Rameau**; Suite in a, **Telemann**; Brandenburg Cto #5 in D, **Bach**; Chandos Anthem #11a "Let God Arise," **Handel.**

9:06/WQXR-AM/FM—Vladimir Horowitz, pianist. Six Sonatas, **Scarlatti**; Piano Sonata #2 in b-flat, Op.35, **Chopin**; Piano Cto #3 in d, **Rachmaninoff.**

Sat., Sept. 22

10:00 a.m./WNCN—Cto for Trumpet in E-Flat, **Haydn**; Intermezzi, Op.4, **Schumann.**

WNYC—Tzigane, **Ravel**; Violin Sonata in E-Flat, Op.18, **Strauss.**

10:06 a.m./WQXR-AM/FM—Suite #4 in D, **Bach**; Nocturne in F, **M. Haydn**; Tarantelle, Op.6, **Saint-Saens.**

12:00/WNYC—Library of Congress Chamber Music Series. The Piano Trio Berlin. Trio, Op.34, **Tcherepnin**; Kammer-Sonate (1948), **Henze.**

1:00/WNCN—Ave Maria, **Gounod**; Cto for Piano #2 in c, Op.56, **Scharwenka**; Radetzky March, Op.228, **J. Strauss Jr.**

2:06/WQXR-AM/FM—Saturday Afternoon at the Opera. Attila, **Verdi** (Deutekom, Raimondi, Bergonzi, Milnes, Royal Phil Orch/Gardelli).

4:06/WQXR-AM/FM—Music Mountain Series.New Arts Trio. Trio in E-Flat, **Beethoven**; Trio in D, Op.70, **Beethoven.**

6:00/WNCN—Appalachian Spring, **Copland**; Sonata, **Legrenzi**; Fantaisie sur des motifs hongrois, Op.35, **F. and C. Doppler.**

6:06/WQXR-AM/FM—So, Shall the Lute and the Harp Awake from Judas Maccabeus, **Handel**; Nos. 10 through 14 from Preludes, Op.28, **Chopin.**

6:30/WQXR-AM/FM—Music from Germany. Qt in F for 4 Flutes, Op.72, **Schneider**; Suite for 4 Cellos, **Wagenseil.**

7:00/WNCN—Anniversary Concert. Gavotte & Variations; Concert en Sextuor #3 in A; Cantata "Thetis"; Les Paladins: Suite #2, **Jean-Philippe Rameau.**

8:00/WNCN—Pilar Lorengar, soprano. Canciones amatorias, **Granados**; Arabella, Op.79: Aber der Richtige, **R. Strauss.**

8:06/WQXR-AM/FM—Trio Sonata #5 in D, **Bach**; Piano Qt in E, Op.20, **Taneyev.**

9:00/WKCR—Opera Topics. Lorenzo Alvary's report on the 1984 American Opera Auditions.

WNCN—Saturday Night Opera. Rigoletto, **Verdi** (Sills, Kraus, Milnes, Ramey, Ambrosian Opera Chorus, Phil Orch/Rudel).

9:06/WQXR-AM/FM—The Cleveland Orchestra. Eduardo Mata conducting. Sym #6 in F, Op.68, **Beethoven**; Cto de Aranjuez for Guitar & Orch, **Rodrigo**; Rapsodie Espagnole, **Ravel.**

9:30/WKCR—Manon, **Massenet** (Favero, di Stefano); Biondina, **Gounod** (Cuenod).

Sun., Sept. 23

10:00 a.m./WNCN—Sonata for Piano #5 in F-Sharp, Op.53, **Scriabin**; Sonata for Violin & Piano in f, Op.120, #1, **Brahms**; My Home, Op.62: Ov, **Dvorak.**

WNYC—Cto in d, **Bach**; Sonata in b-flat, op. posth., **Schubert**; Hungarian Fantasia, **Liszt.**

10:06 a.m./WQXR-AM/FM—Sym #4 in c, **Schubert**; Recorder Cto #2 in D, **Baston**; Cello & Piano Sonata in g, Op.19, **Rachmaninoff.**

12:00/WNYC—The Frick Collection. The Rogeri Trio. Trio in B-Flat, Op.11, **Beethoven**; Trio #2, Op.67, **Shostakovich**; Trio, **Ravel.**

1:00/WNCN—Milwaukee Symphony. Lukas Foss conducting. Requiem, **Verdi.**

3:06/WQXR-AM/FM—New York Philharmonic. David Zinman conducting. Cto in D for Violin, Op.77, **Brahms**; Sym #5, Op.100, **Prokofiev.**

4:00/WNCN—Russian Easter Ov, Op. 36, **Rimsky-Korsakov.**

6:00/WNYC—Baroque and Beyond. A concert by La Petite Band. Sym in A, Op.6 , #4, **Gossec**; Divertimento in B-Flat, **Mozart**; Sym in D, Op.3, #5, **Beck**; Partita in B-Flat, **Haydn.**

7:00/WNCN—Anniversary Concert. Charles Munch, conductor. La Mer, **Debussy**; Sym #4 "Deliciae Basilienses," **Honneger.**

8:00/WNYC—The St. Louis Symphony Orchestra. Robert Shaw conducting, with soprano Linda Mabbs, bass Laurence Albert. An all-**Schubert** program.

8:06/WQXR-AM/FM—Gotterdammerung Acts I & II, **Wagner** (Nilsson, Ludwig, Windgassen, Fischer Dieskau, Frick, Vienna Phil/Solti).

10:00/WNYC—Red One, **Salminen**; Didjeridervish, **Dempster**; Resonant Resources, **Scott.**

Mon., Sept. 24

2:06/WQXR-AM/FM—Sym #69 in C, **Haydn**; Piano Cto in G, **Ravel.**

3:00/WNCN—Sym #98 in B-Flat, **Haydn**; Romanza, **Paganini**; L'Estro Armonico: Cto for 2 Violins & Cello in d, Op.3, #11, **Vivaldi.**

WNYC—Piano Sonata, **Beeson**; 2 Part Sym, **Wuorinen.**

4:06/WQXR-AM/FM—The Creatures of Prometheus, **Beethoven**; Fourlane and Tambourin, **Leclair**; In the Silent Night, **Rachmaninoff.**

6:00/WNCN—Sonata for Piano #26 in E-Flat, Op.81a "Les Adieux," **Beethoven**; Espana, **Chabrier**; Fantasia in C, Op.15 "Wanderer," **Schubert.**

7:00/WNCN—Anniversary Concert. Colin Davis, conductor. Hebrides Ov, Op. 26 "Fingal's Cave," **Mendelssohn**; Sym # 97 in C, **Haydn**; Les Francs-Juges Ov, Op.3, **Berlioz.**

WNYC—String Qt #1, **Ives.**

7:06/WQXR-AM/FM—Lincolnshire Posy, **Grainger**; Cto in g for Oboe & Violin, **Vivaldi.** .

8:00/WNCN—Great Performances. La Clemenza di Tito, **Mozart** (Tappy, Troyanos, Neblett, Howells, Malfitano, Rydl, Vienna Phil Orch/Levine). Simulcast with Channel 13.

WNYC—Suite en rocaille, **Schmitt**; Sym #3 "Pastorale," **Vaughan Williams.**

8:06/WQXR-AM/FM—Sym #2 in g, Op.34, **Stenhammar.**

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Seiji Ozawa conducting, with pianist Rudolf Serkin, soprano Roberta Gumbel, mezz-soprano Young-Ae Cho, tenor William Hite, baritones Mark Sularz and James Kleyla, Tanglewood Festival Chorus.

Tues., Sept. 25

2:06/WQXR-AM/FM—Suite in C, **Telemann**; Les Biches, **Poulenc.**

3:00/WNCN—Les Petits Riens, **Mozart**; Night on Bald Mountain, **Mussorgsky**; Cto for Organ #2 in B-Flat, Op. 4, #2, **Handel.**

WNYC—Rosa Ponselle's last recordings: the two 1954 albums for RCA Victor.

4:06/WQXR-AM/FM—Oboe & Harpsichord Sonata in E-Flat, **Telemann**; Suite #2 from Namouna, **Lalo**; Pavane for a Dead Princess, **Ravel.**

5:00/WNCN—Leonore Ov #3, Op.72b, **Beethoven**; Centone di sonate, Op.64, #1, **Paganini**; Francesca da Rimini, Op.32, **Tchaikovsky.**

7:00/WNCN—Anniversary Concert. Glenn Gould, pianist. Premier Nocturne, **Bizet**; Ballade in b, Op.10, #3, **Brahms**; Toccata in f-sharp, **Bach**; Sonata for Piano in b, Op.5, **R. Strauss.**

WNYC—Lovers, a Narrative for Harpsichord, Oboe, Cello & Percussion, **Rorem.**

7:06/WQXR-AM/FM—Orchestral Qt in C, Op.4, **Stamitz**; Images, Book 1, **Debussy.**

8:00/WNCN—Floretine Music of the Renaissance, **Various**; Sinfonia in D, Op.7, #6 "The Rider," **J. Stamitz.**

WNYC—Chamber Music Society of Lincoln Center. Ida Kavafian, violinist. Fantasy for Piano 4-Hands in f, Op.103, **Schubert**; Sonata #1 for Violin & Piano in d, Op.75, **Saint-Saens**; Qt for Flute, Clarinet, Violin & Piano (world premiere), **Bland.**

8:06/WQXR-AM/FM—Ov from Masques et Bergamasques, **Faure**; The Fairy's Kiss, **Stravinsky.**

9:00/WNCN—Caramoor Festival. Beaux Arts Trio. Piano Trio in d, Op.32, **Arensky**; Piano Trio in D, Op.70, #1 "Ghost," **Beethoven.**

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Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
❷ Daybreak
❹ Today in New York
❺ New Zoo Revue
❼ World News This Morning
⓫ Wed–Fri/Civic Programming
Mon/MDTV: Your Profession
Tue/Carrascolendas
Ⓗ Thu/A Single Light
Ⓢ Thu/Runaway Island
Mon/Little Detective
Tue/A Tale of Two Cities

6:30
❷ ❹ News
❺ Popeye
❾ Jimmy Swaggart
⓫ Great Space Coaster
Ⓗ Wed, Fri/National Geographic Special: Gorilla
Mon/A Single Light
Tue/Remember When
Ⓢ Fri/Righteous Apples

7:00
❷ Morning News
❹ Today
❺ Bugs and Porky
❼ Good Morning America
❾ 700 Club
⓫ Scooby Doo
Ⓗ Thu/**Movie**: The Blood of Others
Ⓢ Fri/Cher—A Celebration at Caesars
Mon/**Movie**: All the President's Men

7:30
❺ He-Man and the Masters of the Universe I
⓫ Heathcliff
Ⓗ Wed/Fraggle Rock
Fri/**Movie**: King of the Mountain
Mon/**Movie**: Slapstick of Another Kind
Tue/**Movie**: Last Plane Out
Ⓢ Wed/Robbers, Rooftops and Witches
Tue/Righteous Apples

8:00
❺ Woody Woodpecker
❾ New Jersey People
⓫ Superfriends
Ⓗ Wed/ **Movie**: Romantic Comedy
Ⓢ Thu/**Movie**: Grease 2
Fri/**Movie**: Romantic Comedy
Tue/**Movie**: Nobody's Boy

8:30
❺ Wed–Fri/Flintstones
Mon, Tue/Plastic Man
❾ Straight Talk
⓫ Tom and Jerry
Ⓢ Wed/Professor Potter's Magic Potion

9:00
❷ All New Let's Make a Deal
❹ Donahue
❺ I Love Lucy
❼ Morning Show
⓫ Happy Days
Ⓗ Fri/The Nightmare of Cocaine

9:30
❷ Anything for Money
❺ WKRP in Cincinnati
❾ News
⓫ Laverne & Shirley
Ⓗ Tue/Coming Attractions
Ⓢ Mon/**Movie**: Party Girl

10:00
❷ $25,000 Pyramid
❹ Facts of Life
❺ Welcome Back, Kotter
❾ Romper Room
⓫ Mork & Mindy
Ⓗ Wed/ **Movie**: Airplane II: The Sequel
Thu/**Movie**: Summer Solstice
Fri/**Movie**: Sakharov (cc)
Mon/**Movie**: Krull
Tue/**Movie**: Best Legs in the Eighth Grade
Ⓢ Wed/**Movie**: Forever Darling
Thu/**Movie**: Lady Without a Passport
Fri/**Movie**: Madame Bovary
Tue/**Movie**: Imitation General

10:30
❷ Press Your Luck
❹ Sale of the Century
❺ All in the Family (except Fri)
Fri/Healthbeat Magazine
❼ New $100,000 Name That Tune
⓫ Family

11:00
❷ Price Is Right
❹ Wheel of Fortune
❺ The Waltons
❼ Celebrity Family Feud
❾ Partridge Family
Ⓗ Thu/Video Jukebox
Tue/The Nightmare of Cocaine
Ⓦ Public Affairs

11:30
❹ Scrabble
❼ Loving
❾ Bewitched
⓫ Wed–Fri/TBA
Mon, Tue/Best Talk in Town
Ⓗ Wed/Not *Necessarily* the News
Thu/**Movie**: Eddie Macon's Run
Ⓢ Wed/**Movie**: Eddie Macon's Run
Mon/**Movie**: My Fair Lady
Tue/D.C. Beach Party—A Musical Celebration

12 **NOON**
❷ Body Language
❹ Wed–Fri/Diff'rent Strokes
Mon, Tue/Super Password
❺ Midday
❼ Family Feud
❾ ⓫ News
Ⓗ Wed/**Movie**: Slapstick of Another Kind
Fri/A Streetcar Named Desire
Mon/**Movie**: Deal of the Century
Tue/**Movie**: Romantic Comedy
Ⓢ Thu/**Movie**: Deal of the Century
Fri/**Movie**: My Bodyguard

12:30
❷ Young and the Restless
❹ Search for Tomorrow
❼ Ryan's Hope
⓫ Wed/**Movie**: Five Million Years to Earth (1963). Andrew Keir, Barbara Shelley.
Thu/**Movie**: The Family Way (1967). Haley Mills, John Mills.
Fri/**Movie**: Ginger in the Morning (1973). Sissy Spacek, Monte Markham.
Mon/**Movie**: The Diary of Anne Frank (1959). Millie Perkins, Joseph Schildkraut. Part 1.
Tue/**Movie**: The Diary of Anne Frank (1959). Millie Perkins, Joseph Schildkraut. Part 2.
Ⓢ Tue/**Movie**: O'Hara's Wife

1:00
❹ Days of Our Lives
❺ Hour Magazine
❼ All My Children
❾ Wed/**Movie**: Return of the Texan (1953). Dale Robertson, Joann Dru.
Thu/**Movie**: Against a Crooked Sky (1975). Richard Boone, Stewart Peterson.
Fri/**Movie**: Calamity Jane (1953). Doris Day, Howard Keel.
Mon, Tue/The Saint
Ⓗ Thu/Coming Attractions

1:30
❷ As the World Turns
Ⓗ Wed/Investigators
Thu/**Movie**: The Bunker
Ⓢ Wed/**Movie**: Still of the Night

2:00
❹ Another World
❺ News
❼ One Life to Live
❾ Mon, Tue/Joker's Wild
⓫ Tue/I Dream of Jeannie
Ⓗ Wed/**Movie**: My Favorite Year
Fri/**Movie**: Last Plane Out
Mon/**Movie**: Sakharov (cc)
Tue/Remember When
Ⓢ Thu/**Movie**: The Next One
Fri/Crosby, Stills & Nash in Concert
Tue/**Movie**: Nana

2:15
❺ Popeye

2:30
❷ Capitol
❺ Wed–Fri/Plastic Man
Mon, Tue/ Flintstones
❾ Mon, Tue/Tic Tac Dough
⓫ Jetsons
Ⓢ Mon/**Movie**: Lady Without a Passport

3:00
❷ Guiding Light
❹ Santa Barbara
❺ Inspector Gadget
❼ General Hospital
❾ Wed–Fri/The Saint
Mon, Tue/Newlywed Game
⓫ Wed, Thu/ Transformers
Fri–Tue/Superfriends
Ⓗ Tue/**Movie**: Airplane II: The Sequel
Ⓢ Wed/Robbers, Rooftops and Witches

3:30
❺ Wed, Mon–Tue/ Woody Woodpecker
Thu, Fri/**Special**: The Care Bears
⓫ Wed, Thu/Heathcliff
Ⓗ Wed/National Geographic Special: Gorilla

4:00
❷ Rockford Files
❹ Love Connection (except Tue)
Tue/**Special Treat**: Just a Little More Love
❺ Fat Albert and the Cosby Kids
❼ Edge of Night
❾ Wed/**Movie**: Griffin and Phoenix: A Love Story (1976). Peter Falk, Jill Clayburgh.
Thu/**Movie**: Bittersweet Love (1977). Lana Turner.
Fri/**Movie**: Jenny (1970). Alan Alda, Marlo Thomas.
Mon/**Movie**: The Dark (1979). William Devane, Cathy Lee Crosby.
Tue/**Movie**: The Darker Side of Terror (1979). Robert Forster, Adrienne Barbeau.
⓫ Voltron
⓭ Sesame Street
Ⓗ Thu/All Summer in a Day
Fri/Water Babies
Mon/Peter No Tail
Ⓢ Wed/Runaway Island
Thu/Do Me a Favor . . . Don't Vote for My Mom
Fri/Righteous Apples
Mon/A Tale of Two Cities

4:30
❹ People's Court
❺ He-Man and the Masters of the Universe II
❼ Wed/**Afterschool Special**: Summer Switch (cc)
Thu–Tue/New York Style
⓫ Happy Days
Ⓗ Wed/Fraggle Rock
Thu/A Single Light
Tue/Lost in Death Valley
Ⓢ Fri/Nobody's Boy

5:00
❷ ❹ ❼ News
❺ Wed–Fri/Gilligan's Island
Mon, Tue/Dukes of Hazzard
⓫ Little House on the Prairie
⓭ Electric Company
Ⓗ Wed/Stanley, the Ugly Duckling
Ⓢ Thu/**Movie**: Grease 2

5:30
❺ Wed–Fri/What's Happening
⓭ Family Classics
Ⓗ Wed/**Movie**: Romantic Comedy
Thu/Video Jukebox
Fri/Fraggle Rock
Mon/**Movie**: Slapstick of Another Kind
Tue/Stanley, the Ugly Duckling
Ⓢ Mon/Little Detective
Tue/Righteous Apples

Evening, Sept. 19-21 and 24-25

Wed., Sept. 19

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ S.W.A.T.
⓫ CHiPS
⓭ New Jersey Nightly News
㉑ Motorweek
㉛ Brooklyn College Presents
Ⓢ **Movie**: Eddie Macon's Run

6:30
❺ One Day at a Time
⓭ Nightly Business Report
㉑ Magic of Oil Painting IV
㉛ News From City Hall Comment
Ⓦ News

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Vega$
⓫ Jeffersons
⓭ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ Working Women
Ⓦ **Movie**: State Secret

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Nightly Business Report
㉛ New Tech Times
Ⓗ Not *Necessarily* the News

8:00
❷ **Movie**: The Cannonball Run (1981). Burt Reynolds, Roger Moore.
❹ Highway to Heaven (Premiere)
❺ Rituals
❼ Fall Guy
❾ News Nine: Prime Time

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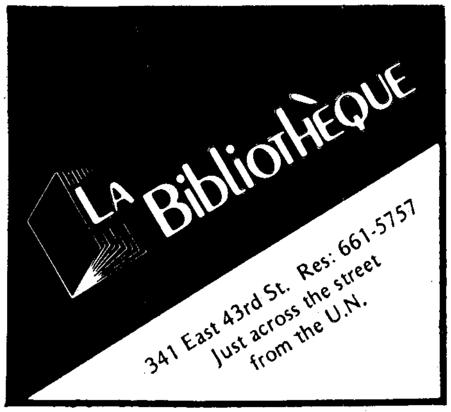

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⓫ **Special:** A Woman Called Golda (1982). Ingrid Bergman. Part 1 (Part 2, Thu., Sept. 20, 8 p.m.).
⓭ ㉑ Child Sexual Abuse: What Your Child Should Know (cc)
㉛ Oberammergau: It's People and Their Passion
🅗 **Movie:** Slapstick of Another Kind
🅝 **Movie:** Lies My Father Told Me
🅢 Young at Heart Comedian's Special

8:30
❺ P.M. Magazine
❾ **Movie:** Rituals (1978). Hal Holbrook.
㉛ Southern Voice

9:00
❺ Merv Griffin
❼ Jessie (Premiere)
⓭ A Walk Through the 20th Century
㉑ To the Manor Born
㉛ John Callaway Interviews: Edward Heath
🅦 **Movie:** Without a Trace

9:30
㉑ Bless Me Father
🅗 Investigators
🅢 Best of Bizarre (cc)

10:00
❷ London and Davis in New York
❹ St. Elsewhere
❺ ⓫ News
⓭ Hispanus
㉑ Good Neighbors
㉛ Oil Kingdoms
🅗 **Movie:** Best Legs in the Eighth Grade
🅝 **Movie:** La Passante
🅢 **Movie:** The Stud

10:30
❾ New Jersey People
⓫ News
㉑ Hitchhiker's Guide to the Galaxy, Part 1

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Phil Silvers
⓫ Odd Couple
⓭ MacNeil/Lehrer Newshour
㉑ Tony Brown's Journal
🅗 **Movie:** Breathless
🅦 **Movie:** Randy, the Electric Lady

11:30
❷ Magnum, P.I.
❹ Tonight
❺ Charlie's Angels
❼ Nightline
❾ Burns and Allen
⓫ Honeymooners
㉑ Latenight America

11:45
🅢 **Movie:** Still of the Night

12 **MIDNIGHT**
❼ Eye on Hollywood
❾ Hawaii Five-O
⓫ Star Trek
⓭ Good Neighbors
🅝 **Movie:** Xica

12:30
❷ **Movie:** Hardhat and Legs (1980). Kevin Dobson, Sharon Gless.
❹ David Letterman
❺ Starsky and Hutch
❼ Entertainment Tonight
🅦 **Movie:** Force Five

12:45
🅗 **Movie:** Airplane II: The Sequel

1:00
❼ **Movie:** Farewell to Manzanar (1976). Yuki Shimoda, Nobu McCarthy.
❾ The Saint
⓫ Twilight Zone

1:20
🅢 **Movie:** Eddie Macon's Run

1:30
❹ Jeopardy
❺ Hogan's Heroes
⓫ News

2:00
❷ News
❹ Sally Jessy Raphael
❺ **Movie:** Island of Love (1963). Robert Preston.
❾ Joe Franklin
⓫ **Movie:** Riding on Air (1937). Joe E. Brown

2:15
🅦 **Movie:** Five Days One Summer

2:20
🅗 **Movie:** The World According to Garp

2:30
❹ Mary Tyler Moore

3:00
❹ Mary Tyler Moore
❾ **Movie:** Witch Without a Broom (1966). Jeffrey Hunter, Maria Perschy.
🅢 **Movie:** Confessions of a Window Cleaner

3:30
❹ Mary Tyler Moore
⓫ One Step Beyond

4:00
❹ Here's Lucy
❺ CMESat
⓫ Life of Riley

4:30
❹ Here's Lucy
❺ CMESat
⓫ Abbott and Costello

4:45
🅗 **Movie:** Best Legs in the Eighth Grade

5:00
❹ More Real People
❾ News
⓫ Focus: New Jersey

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin
⓫ News

Thu., Sept. 20

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ S.W.A.T
⓫ CHiPS
⓭ New Jersey Nightly News
㉑ Bits, Bytes and Buzzwords
㉛ McLaughlin Group
🅗 **Movie:** Deal of the Century

6:30
❺ One Day at a Time
⓭ Nightly Business Report
㉑ New Tech Times
㉛ News From City Hall
🅦 News

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Vega$
⓫ Jeffersons
⓭ MacNeil/Lehrer
㉑ Doctor Who
㉛ Cityscope
🅢 Rock of the '80s

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Nightly Business Report
㉛ Motorweek

8:00
❷ Magnum, P.I.
❹ The Cosby Show
❺ Rituals
❼ People Do the Craziest Things (Premiere)
❾ News Nine: Prime Time
⓫ **Movie:** A Woman Called Golda (1982). Ingrid Bergman. Part 2 (Part 1, Wed., Sept. 19, 8 p.m.).
⓭ ㉑ Child Sexual Abuse: What Your Child Should Know (cc)
㉛ Tony Brown's Journal
🅗 Inside the NFL
🅝 Hobson's Choice
🅢 **Movie:** Deal of the Century

8:30
❹ Family Ties
❺ P.M. Magazine
❼ Who's the Boss?
❾ **Movie:** The Sea Chase (1955). John Wayne.
㉛ America's Black Forum

9:00
❷ Simon & Simon
❹ Cheers
❺ Merv Griffin
❼ Glitter
⓭ Mystery!: Sergeant Cribb (cc)
㉑ Vietnam: A Television History, Part 11 (cc)
㉛ Opera From Arena di Verona
🅗 **Movie:** Eddie Macon's Run

10:00
❷ Mike Hammer
❹ Hill Street Blues
❺ ⓫ News
❼ 20/20
⓭ Raphael
㉑ Long Island Speak-Out
🅝 **Movie:** Sisters, or the Balance of Happiness
🅢 Brothers (cc)

10:30
⓫ News
🅗 Coming Attractions
🅢 Steambath

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Phil Silvers Show
⓫ Odd COuple
⓭ MacNeil/Lehrer
㉑ Steady as She Goes
🅗 **Movie:** Cujo
🅢 **Movie:** Private School

11:30
❷ Newhart
❹ Tonight
❺ Charlie's Angels
❼ Nightline
❾ Racing From Roosevelt
⓫ Honeymooners
㉑ Latenight America

12 **MIDNIGHT**
❷ **Movie:** The Ordeal of Bill Carney (1981). Richard Crenna.
❼ Eye on Hollywood
❾ Hawaii Five-O
⓫ Star Trek
⓭ Masterpiece Theatre: Private Schulz (cc)
🅝 **Movie:** They Don't Wear Black Tie

12:30
❹ David Letterman
❺ Starsky and Hutch
❼ Entertainment Tonight
🅗 **Movie:** Deal of the Century
🅢 **Movie:** The Next One

1:00
❼ **Movie:** Sabrina (1954). Audrey Hepburn.
❾ The Saint
⓫ Twilight Zone

1:30
❹ Jeopardy
❺ Hogan's Heroes
⓫ News

2:00
❷ News
❹ Sally Jessy Raphael
❺ **Movie:** San Antonio (1945). Errol Flynn.
❾ Joe Franklin
⓫ **Movie:** Blondie (1939). Penny Singleton.

2:15
🅗 **Movie:** Night of the Juggler

2:30
❹ Mary Tyler Moore
🅢 **Movie:** Knightriders

3:00
❹ Mary Tyler Moore
❾ **Movie:** Son of Cleopatra (1965). Mark Damon, Scilla Gabel.

3:30
❹ Mary Tyler Moore
⓫ One Step Beyond

4:00
❹ Here's Lucy
⓫ Life of Riley
🅗 Video Jukebox

4:30
❹ Here's Lucy
⓫ Abbott and Costello
🅗 **Movie:** Monsignor

4:55
🅢 Brothers (cc)

5:00
❹ More Real People
❾ News
⓫ Biography

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin

⓫ News
🅢 Do Me a Favor . . . Don't Vote for My Mom

Fri., Sept. 21

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ S.W.A.T.
⓫ Good Times
⓭ New Jersey Nightly News
㉑ Victory Garden
㉛ Big Red Football
🅗 Remember When
🅢 **Movie:** Romantic Comedy

6:30
❺ One Day at a Time
⓫ Jeffersons
⓭ Nightly Business Report
㉑ Justin Wilson's Louisiana Cookin' (cc)
㉛ News From City Hall Comment
🅦 News

7:00
❷ ❹ ❼ ⓫ News
❺ M*A*S*H
❾ News Nine: Prime Time
⓭ MacNeil/Lehrer
㉑ Doctor Who
㉛ Presente
🅗 Inside the NFL

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ **Baseball:** Yankees vs. Detroit Tigers
㉑ Nightly Business Report
㉛ Child Sexual Abuse: What Your Child Should Know

8:00
❷ Dukes of Hazzard
❹ **Special:** Dean Martin Celebrity Roast
❺ Rituals
❼ Benson (cc)
❾ **Baseball:** Mets vs. Montreal Expos
⓭ Washington Week in Review
㉑ Don't Eat the Pictures
㉛ Powerhouse
🅗 **Movie:** Animal House
🅝 **Movie:** The Shop on Main Street
🅢 Crosby, Stills & Nash in Concert

8:30
❺ P.M. Magazine
❼ Webster
⓭ Wall $treet
㉛ Making of Mankind

9:00
❷ **Movie:** Burning Rage (1984). Barbara Mandrell, Tom Wopat.
❹ **Movie:** Time Bomb (1984). Morgan Fairchild, Billy Dee Williams.
❺ Merv Griffin
❼ Hawaaian Heat
⓭ Los Dos Mundos de Angelita
㉑ **Movie:** Sundown (1941). Gene Tierney.

9:30
㉛ Masterpiece Theatre: Private Schltz

10:00
❺ ⓫ News
❼ Matt Houston (cc)
⓭ El Corazon de Loisida
🅗 **Movie:** Krull
🅢 D.C. Beach Party

10:15
🅝 **Movie:** Pixote

10:30
⓫ News
㉑ Green Bay Packers: The Grandstand Franchise
㉛ Eye on Dance

10:45
❾ Kiner's Korner

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Phil Silvers Show
⓫ Odd Couple
⓭ **Movie:** Silent Running (1972). Bruce Dern.
🅢 The Police

11:30
❷ **Movie:** The Legend of Walks Far Woman (1982). Raquel Welch.
❹ Tonight
❺ Charlie's Angels
❼ Nightline
❾ Burns and Allen
⓫ Honeymooners
㉑ Latenight America

12 **MIDNIGHT**
❼ ABC Rocks
❾ Top 40 Videos
⓫ Star Trek
🅗 **Movie:** Endless Love
🅢 **Movie:** Ladies and Gentlemen, the Fabulous Stains

12:30
❹ Friday Night Videos
❺ Starsky and Hutch
❼ New York Hot Tracks
🅝 **Movie:** Bye Bye Brazil

1:00
❾ The Saint
⓫ Twilight Zone

1:30
❺ America's Top Ten
⓫ News
🅢 **Movie:** The Prey

1:45
❷ Music Magazine

2:00
❹ Jeopardy
❺ **Movie:** Satan's Satellites (1958). Judd Holdren, Aline Towne.
❼ Entertainment Tonight
❾ Joe Franklin
⓫ Solid Gold
🅗 Inside the NFL

2:15
❷ **Movie:** Aloha Means Goodbye (1974). Sally Struthers.

2:30
❹ Sally Jessy Raphael
❼ **Movie:** The Oblong Box (1969). Vincent Price.

3:00
❹ Mary Tyler Moore
❾ **Movie:** Prince of Foxes (1949). Tyrone Power.
⓫ **Movie:** Blondie Meets the Boss (1939). Penny Singleton, Arthur Lake.
🅗 Nightmare of Cocaine
🅢 **Movie:** Jaws of Satan

3:30
❹ Mary Tyler Moore
❺ **Movie:** The McMasters (1970). Burl Ives.

4:00
❷ **Movie:** Brass Ring (1969). Celeste Holm, Van Johnson.
❹ Mary Tyler Moore

4:10
🅗 **Movie:** Animal House

4:30
❹ Here's Lucy
⓫ Abbott and Costello
🅢 **Movie:** My Bodyguard

5:00
❹ Here's Lucy
❾ News
⓫ Insight

5:30
❷ Newsmakers
❹ Here's Lucy
❾ **Movie:** Elephant Boy (1937). Sabu.
⓫ News

Mon., Sept. 24

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Benson
⓭ New Jersey Nightly News
㉑ Do It Yourself
㉛ All About TV

6:30
❺ One Day at a Time
⓫ Barney Miller
⓭ Nightly Business Report
㉑ Rod and Reel
㉛ News From City Hall
🅗 Video Jukebox
🅢 Young at Heart Comedians Special
🅦 News

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Dallas
⓫ Jeffersons
⓭ MacNeil/Lehrer
㉑ Doctor Who
㉛ Y.E.S., Inc.

7:30
❷ **Special:** The Romance of Mistral
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Nightly Business Report
㉛ Getting Over
🅗 Fraggle Rock

8:00
❷ **Movie:** Mistral's Daughter (1984). Stephanie Powers, Stacy Keach. Part 1 (Part 2, Tue. Sept. 25, 9 p.m.; Part 3, Wed., Sept. 26, 8 p.m.).
❹ TV's Bloopers and Practical Jokes
❺ Rituals
❼ Call to Glory
❾ News Nine: Prime Time
⓫ **Baseball:** Yankees vs. Baltimore Orioles
⓭ Great Performances: La Clemenza di Tito
㉑ Jacques Cousteau
㉛ Child Sexual Abuse: What Your Children Should Know
🅗 **Movie:** Krull
🅝 **Movie:** They Don't Wear Black Tie
🅢 **Movie:** All the President's Men

8:30
❺ P.M. Magazine
❾ **Movie:** The Ghost Breakers (1940). Bob Hope, Paulette Goddard.

9:00
❹ **Movie:** Secrets of a Married Man (1983). William Shatner.
❺ Merv Griffin
❼ **Football:** L. A. Raiders vs. San Diego Chargers
㉑ Nature of Things
㉛ America Works

9:30
㉛ Looking East

10:00
❺ News
㉑ I, Leonardo: A Journey of the Mind (cc)
㉛ German Professional Soccer
🅗 **Movie:** Deal of the Century
🅝 **Movie:** Xica

10:30
❾ Jackie Gleason
⓫ News
⓭ Image Before My Eyes
🅗 **Movie:** Sakharov (cc)
🅢 **Movie:** Knightriders

11:00
❷ ❹ ⓫ News
❺ Taxi
❾ Phil Silvers
㉑ Colorsounds

11:30
❷ Simon & Simon
❹ Best of Carson
❺ Charlie's Angels
❾ Burns and Allen
⓫ Odd Couple
㉑ Latenight America

12 **MIDNIGHT**
❼ News
❾ Hawaii Five-O
⓫ Honeymooners
⓭ MacNeil/Lehrer
🅝 **Movie:** Lola

12:30
❷ McMillan & Wife
❹ David Letterman
❺ Starsky and Hutch
❼ Nightline
⓫ Star Trek

1:00
❼ Entertainment Tonight
❾ The Saint
🅗 Video Jukebox
🅢 **Movie:** Private School

1:30
❹ Jeopardy
❺ Hogan's Heroes
❼ **Movie:** The Lolly Madonna War (1973). Rod Steiger, Robert Ryan.
⓫ News

2:00
❷ News
❹ Sally Jessy Raphael
❺ Rat Patrol
❾ Joe Franklin
⓫ Christian Children's Fund

2:30
❹ Mary Tyler Moore
❺ Best of Midday

SOLUTIONS TO LAST WEEK'S PUZZLES

■	M	■	R	■	B	■	C	O	L	L	I	E	R	Y
C	I	C	E	R	O	■	E	■	A	■	V	■	O	■
■	N	■	C	■	R	■	D	E	N	T	I	S	T	S
A	U	T	O	M	A	T	A	■	D	■	E	■	U	■
■	T	■	N	■	G	■	R	■	S	I	D	I	N	G
H	E	E	D	L	E	S	S	■	L	■	■	■	D	■
■	D	■	I	■	■	■	O	R	I	G	I	N	A	L
■	■	■	T	■	S	■	F	■	P	■	N	■	■	■
E	S	P	E	C	I	A	L	■	■	■	S	■	R	■
■	A	■	■	■	L	■	E	C	L	I	P	S	E	D
A	B	L	A	Z	E	■	B	■	A	■	I	■	V	■
■	B	■	M	■	N	■	A	N	D	E	R	S	E	N
B	A	R	B	I	C	A	N	■	D	■	I	■	R	■
■	T	■	E	■	E	■	O	■	E	R	N	E	S	T
S	H	O	R	T	R	U	N	■	R	■	G	■	E	■

S	P	O	O	L	■	S	E	T	I	■	S	A	N	E	■	R	A	D	A	R
K	I	N	T	E	■	L	A	O	N	■	T	R	O	Y	■	E	N	O	L	A
A	C	C	E	S	S	O	R	Y	F	O	R	T	H	E	H	E	A	R	T	H
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TELEVISION

11 Space: 1999
H **Movie:** Breathless
S **Movie:** Monsignor

3:00
4 Mary Tyler Moore
9 **Movie:** Daisy Kenton (1947). Joan Crawford.

3:30
4 Mary Tyler Moore
5 Off the Set
11 Kung Fu

4:00
4 Here's Lucy

4:10
H **Movie:** North Dallas Forty

4:30
4 Here's Lucy
11 Biography

4:40
S Young at Heart Comedians Special

5:00
4 More Real People
9 News
11 Life of Riley

5:30
4 Twenty-Minute Workout
7 Morning Stretch
9 Joe Franklin
11 News

Tue., Sept. 25

6:00
2 4 7 News
5 Three's Company
9 Hart to Hart
11 Benson
13 New Jersey Nightly News
21 Antiques and Americana
31 World Chronicle
H **Movie:** Last Plane Out
S **Movie:** Romantic Comedy

6:30
5 One Day at a Time
11 Barney Miller
13 Nightly Business Report
21 Magic of Watercolors

31 News From City Hall
W News

7:00
2 4 7 11 News
5 M*A*S*H
9 Dallas
13 MacNeil/Lehrer
21 Doctor Who
31 I, Leonardo: A Journey of the Mind

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 **Baseball:** Yankees vs. Baltimore Orioles
21 Nightly Business Report

8:00
2 AfterMASH
4 A-Team
5 Rituals
7 Foul-Ups, Bleeps and Blunders (cc)
9 News Nine: Prime Time
13 Nova (cc)
21 The Pallisers, Part 20
31 Powerhouse
H **Movie:** Best Legs in the Eighth Grade
N **Movie:** Pixote
S D.C. Beach Party

8:30
2 E/R
5 P.M. Magazine
7 Three's as Crowd (cc)
9 **Movie:** Walk, Don't Run (1966). Cary Grant.
31 Child Sexual Abuse: What Your Children Should Know

9:00
2 **Movie:** Mistral's Daughter (1984). Stephanie Powers, Stacy Keach. Part 2 (Parts 1 & 3, Mon. and Wed., Sept. 24 & 26, 8 p.m.).
5 Merv Griffin
7 Paper Dolls (cc)
13 Vietnam: A Television History
21 Masterpiece Theatre: Private Schulz (cc)
H **Movie:** Private School
S **Movie:** Valley Girl

9:30
31 Jeanette Rankin: The Woman Who Voted No

10:00
4 Remington Steele
5 11 News
7 Jessie
13 The Constitution: That Delicate Balance
21 Oil Kingdoms (cc)
31 Vietnam: A Television History

10:15
N **Movie:** Hobson's Choice

10:30
11 News
H Coming Attractions

11:00
2 4 7 News
5 Taxi
9 Phil Silvers Show
11 Odd Couple
13 MacNeil/Lehrer
21 International Edition
H Nightmare of Cocaine
S Brothers (cc)

11:30
2 News From the Campaign Trail
4 Tonight
5 Charlie's Angels
7 Nightline
9 Burns and Allen
11 Honeymooners
21 Latenight America
S Steambath

12 **MIDNIGHT**
2 McGarrett
7 Eye on Hollywood
9 Hawaii Five-O
11 Star Trek
13 To the Manor Born
H **Movie:** Night of the Juggler
S **Movie:** Romantic Comedy

12:15
N **Movie:** Bye Bye Brazil

12:30
4 David Letterman
5 Starsky and Hutch
7 Entertainment Tonight

1:00
2 Columbo

7 **Movie:** Kansas City Bomber (1972). Raquel Welch, Kevin McCarthy.
9 The Saint
11 Twilight Zone

1:30
4 Jeopardy
5 Hogan's Heroes
11 News

2:00
2 News
4 Sally Jessy Raphael
5 **Movie:** Critic's Choice (1962). Bob Hope.
9 Joe Franklin
11 Space: 1999
H **Movie:** Endless Love
S **Movie:** The Prey

2:30
4 Mary Tyler Moore

3:00
4 Mary Tyler Moore
9 **Movie:** Claudia (1943). Dorothy McGuire.
11 Kung Fu

3:15
S **Movie:** Valley Girl

3:30
4 Mary Tyler Moore

4:00
4 Here's Lucy
5 Surgsat
11 Abbott and Costello
H Coming Attractions

4:20
H **Movie:** The Verdict

4:30
4 Here's Lucy
5 Eyesat
11 Biography

5:00
4 More Real People
9 News
11 Life of Riley
S D.C. Beach Party

5:30
4 Twenty-Minute Workout
7 Morning Stretch
9 Joe Franklin
11 News

Weekend, Sept. 22-23

Sat., Sept. 22

6:00
2 Patchwork Family
4 Carrascolendas
5 Pattern for Living
11 Wall Street Journal Report
H Oliver Twist
S Wizard of Oz

6:30
4 Sonrisa
5 Insight
11 Gigglesnort Hotel

7:00
2 Kidsworld
4 Vegatable Soup
5 World Tomorrow
7 Davey and Goliath
9 News
11 Return to the Planet of the Apes

7:30
2 Captain Kangaroo
4 Kidalittles
5 Bullwinkle
7 Little Prince
9 Newark and Reality
11 Pink Panther
13 MacNeil/Lehrer
H Fraggle Rock
S **Movie:** Don't Go Near the Water

8:00
2 Shirt Tales
4 Snorks
5 Wonderama
7 Puppy's Great Adventures
9 Christopher Closeup
11 Tom and Jerry
H G'Olé! The World Cup Challenge

8:30
2 Get Along Gang
4 Pink Panther & Sons
5 America's Top Ten
7 Superfriends: The Legendary Super Powers
9 Meet the Mayors
11 Herald of Truth
13 Wall $treet Week

9:00
2 Jim Henson's Muppet Babies
4 Smurfs
5 Star Search
7 Mighty Orbots
9 Nine on New Jersey
11 Hee Haw
13 McLaughlin Group

9:30
2 Saturday Supercade
7 Turbo Teen
9 Davey and Goliath
13 Congress, We the People (cc)
S **Movie:** Young Cassidy

10:00
5 Saturday Morning
7 Dragon's Lair
9 Championship Wrestling
11 Wild Kingdom
13 Firing Line
H Inside the NFL
W **Movie:** The Cowboy and the Bandit

10:30
2 Pole Position
4 Alvin and the Chipmunks
7 Wolf Rock TV
11 F Troop
13 Firing Line
11:00
2 Dungeons and Dragons
4 Kidd Video
7 New Scooby-Doo Mysteries
9 Misadventures of Sheriff Lobo
11 Lifestyles of the Rich and Famous
13 Tony Brown's Journal
H **Movie:** Best Legs in the Eighth Grade

11:30
2 Pryor's Place
4 Mr. T

❼ Littles
⓭ Open Mind
Ⓢ **Movie:** All the President's Men
Ⓦ **Movie:** Stroker Ace

12:00 NOON
❷ Bugs Bunny/Road Runner
❹ Going Bananas
❺ Big Valley
❼ Weekend Specials (cc)
❾ Greatest American Hero
⓫ **Football:** Florida State vs. Univ. of Miami
⓭ The Constitution: That Delicate Balance
㉑ Gourmet Cooking
Ⓗ **Movie:** Airplane II: The Sequel

12:30
❹ Spider-Man and His Amazing Friends
❼ American Bandstand
㉑ Kathy's Kitchen

1:00
❹ Mary Tyler Moore
❺ Fame
❾ **Movie:** Tamango (1959). Curt Jurgens.
⓭ **Ivy League Football:** Harvard vs. Columbia
㉑ Victory Garden

1:30
❷ Charlie Brown and Snoopy
❹ NFL Week in Review
❼ Crisis Theatre
㉑ Justin Wilson's Louisiana Cookin' (cc)
Ⓗ Not *Necessarily* the News
Ⓦ **Movie:** Eddie and the Cruisers

2:00
❷ Kidsworld
❹ **Baseball:** TBA
❺ Starsky and Hutch
㉑ Motorweek
Ⓗ It'll Never Fly
Ⓢ **Movie:** Hercules

2:30
❷ Public Hearing
❼ Greatest Sports Legends
㉑ Gourmet Cooking

3:00
❷ Lorne Greene's New Wilderness
❺ **Movie:** The Death Chamber (1979). Wang Chung, Shan Mao.
❼ Race for Number One
❾ **Movie:** The Four Feathers (1939). John Clements.
㉑ Kathy's Kitchen
Ⓗ **Movie:** French Postcards

3:30
❷ **College Football:** Iowa vs. Ohio State
❼ World Championship Boxing Special
⓫ One Step Beyond
㉑ Victory Garden
Ⓦ **Movie:** T.A.G.

4:00
⓫ Puttin' on the Hits
⓭ A Walk Through the 20th Century
㉑ Justin Wilson's Louisiana Cookin' (cc)
㉛ Money Makers III
Ⓢ **Movie:** O'Hara's Wife

4:30
❹ More Real People
❼ Fifth Avenue Mile Special
㉑ Motorweeek
㉛ Oil Kingdoms
Ⓗ G'Olé! The World Cup Challenge

5:00
❹ NFL Football Follies
❺ Mission: Impossible
❼ Wide World of Sports
❾ Top 40 Videos
⓫ CHiPS
⓭ Great Performances: Stravinsky Piano Ballets by Peter Martins
㉑ Sesame Street

5:30
㉛ Washington Week in Review
Ⓢ **Movie:** All the President's Men
Ⓦ Movie Talk

6:00
❹ News
❺ Blue Knight
❾ Racing From Belmont
⓫ Star Trek
⓭ Survival Special (cc)
㉑ The Constitution: That Delicate Balance(cc)
㉛ Searching
Ⓦ **Movie:** It Happened at the World's Fair

6:30
❹ ❼ News
❾ In Search Of
㉛ European Journal

7:00
❷ News
❹ Prime of Your Life
❺ Too Close for Comfort
❼ Weekend Style
❾ News Nine: Weekend
⓫ Dance Fever
⓭ Family Classics
㉑ Inside Albany
㉛ Colorsounds
Ⓗ **Movie:** Best Legs in the Eighth Grade

7:30
❷ **Special:** Emmys '84: The Year in Review
❹ Fight Back
❺ All in the Family
❼ Channel 7 Special Reports
❾ TBA
⓫ At the Movies
⓭ Wild America
㉑ Wall $treet Week
㉛ Child Sexual Abuse

8:00
❷ Airwolf
❹ Partners in Crime
❺ **Special:** The 1st Annual Music Television Music Awards
❼ Love Boat (cc)
❾ **Movie:** Captain From Castille (1948). Tyrone Power, Jean Peters.
⓫ **Movie:** Send Me No Flowers (1946). Rock Hudson, Doris Day.
⓭ Nature of Things
㉑ Great Performances: Stravinsky Piano Ballets by Peter Martins
㉛ Southern Voice
Ⓗ **Movie:** Airplane II: The Sequel
Ⓝ **Movie:** Dona Flor and Her Two Husbands
Ⓢ Faerie Tale Theatre (cc)
Ⓦ **Movie:** The Toy

8:30
㉛ Bernstein/Beethoven

9:00
❷ Cover-Up
❹ Hot Pursuit
⓭ Film on Film
㉑ Harry S. Truman "Plain Speaking"
Ⓢ **Movie:** Hercules

9:30
❼ Finder of Lost Loves
㉛ Mystery!: Sergeant Cribb, Part 3
Ⓗ Not *Necessarily* the News

10:00
❺ ⓫ News
㉑ Austin City Limits
Ⓗ Joe Piscopo Special
Ⓝ **Movie:** Gal Young 'Un
Ⓦ **Movie:** Baby, It's You

10:30
❺ Black News
⓫ Wall Street Journal Report
⓭ Sneak Previews
㉛ Colorsounds

11:00
❷ ❹ ❼ News
❺ **Movie:** Elmer Gantry (1960). Burt Lancaster.
❾ Video Game
⓫ Odd Couple
⓭ **Movie:** Hired Wife (1940). Rosalind Russell.
㉑ Colorsounds
Ⓗ **Movie:** Private School
Ⓢ Best of Bizarre (cc)

11:30
❹ Saturday Night Live
❼ News
❾ Racing From Roosevelt
⓫ Honeymooners
Ⓢ **Movie:** The Stud

11:45
❷ Sports People
❼ **Movie:** The Initiation of Sarah (1978). Kay Lenz.

12 MIDNIGHT
❷ **Movie:** The Man Who Would Not Die (1975). Keenan Wynn.
❾ Superstars fo Wrestling
⓫ Streets of San Fancisco
Ⓝ **Movie:** So Long at the Fair
Ⓦ **Movie:** Between the Covers

12:30
Ⓗ **Movie:** The Verdict

1:00
❹ Rock Palace
❾ **Movie:** Stone Cold Dead (1980). Richard Crenna, Paul Williams.
⓫ Twilight Zone
Ⓢ **Movie:** Everything You Always Wanted to Know About Sex

1:30
⓫ News
Ⓦ **Movie:** Force Five

1:45
❷ Music Magazine
❺ On Stage America
❼ **Movie:** The Letters (1974). John Forsythe.

2:00
❹ Rock-n-America
⓫ Space: 1999

2:17
❷ **Movie:** One of Our Own (1975). George Peppard, Zohra Lampert.

2:45
Ⓗ **Movie:** French Postcards

Ⓢ **Movie:** Love Trap

3:00
❹ Mary Tyler Moore
❾ **Movie:** Captain Boycott (1947). Stewart Granger
⓫ Twilight Zone
Ⓦ **Movie:** Stroker Ace

3:30
❹ Mary Tyler Moore
⓫ One Step Beyond

4:00
❹ Gavin/Lott
⓫ Life of Riley

4:13
❷ **Movie:** The Corsican Brothers (1941). Douglas Fairbanks Jr

4:30
⓫ Abbott and Costello
Ⓗ **Movie:** Airplane II: The Sequel
Ⓢ **Movie:** O'Hara's Wife

5:00
❾ News
⓫ Christopher Closeup

5:15
⓫ Davey and Goliath

5:30
⓫ News

5:50
❺ Time for Timothy
Ⓗ Not *Necessarily* the News

Sun., Sept. 23

6:00
❾ New Jersey Report
⓫ Wall Street Journal Report
Ⓢ Do Me a Favor . Don't Vote for My Mom

6:30
❷ Kidsworld
❹ Agriculture USA
❺ Black News
❼ Christopher Closeup
❾ News
⓫ Herald of Truth
Ⓗ **Movie:** Eddie Macon's Run

7:00
❷ Captain Kangaroo
❹ Joy of Gardening
❺ Hour of Power (cc)
❼ Faith for Today
❾ Newark and Reality
⓫ Old Time Gospel Hour
Ⓢ Runaway Island

7:30
❷ Hot Fudge
❹ **Special:** A Conversation With Ithzhak Perlman
❼ This Is the Life
❾ TBA
⓭ Mr. Rogers

8:00
❷ Way to Go
❺ Jimmy Swaggart
❼ Insight
❾ Terry Cole-Whittaker
⓫ Tom and Jerry
⓭ Sesame Street (cc)
Ⓗ **Movie:** My Favorite Year

8:30
❷ For Our Times
❹ Today in New York
❼ Channel 7 Special Report
❾ Day of Discovery
⓫ Pink Panther

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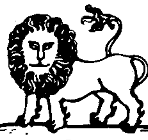

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TELEVISION

9:00
2 News
4 Kids, Inc.
5 Bullwinkle
7 Tiempo
9 Oral Roberts
11 Jackson Five
13 Sesame Street (cc)
S **Movie:** Gandhi (cc)

9:30
4 Positively Black
5 Bugs and Porky
7 New York Hot Tracks
9 Point of View
11 Voltron
H Investigators

10:00
4 Essence
5 Woody Woodpecker
9 Mass
11 Battle of the Planets
13 Mister Rogers
H **Movie:** The Wild Pony
W **Movie:** My Fair Lady

10:30
2 Face the Nation
4 Visiones
7 Entertainment This Week
9 That's the Spirit
11 **Movie:** Abbott and Costello Meet the Mummy (1955). A & C
13 Wild America (cc)

11:00
2 Taking Advantage
4 First Estate
5 **Movie:** Tarzan's Secret Treasure (1941). Johnny Weissmuller.
9 Make Peace With Nature
13 Voyage of Mimi

11:30
2 Newsmakers
4 News 4orum
7 This Week
9 Rex Humbard
13 Family Classics
H Fraggle Rock

12:00 **NOON**
2 Channel 2 the People
4 Meet the Press
9 Robert Schuller (cc)
11 **Movie:** Saps at Sea (1940). Laurel and Hardy.
13 Enterprise
21 Systems Organizations
H National Geographic

12:30
2 **Movie:** Mr. Inside/Mr. Outside (1973). Hal Linden, Tony LoBianco
4 NFL '84
7 Directions
13 Inside Albany
21 Educational Computing Profile (Premiere)
S Paper Chase

12:45
5 **Movie:** The Hound of the Baskervilles (1978). Peter Cook.

1:00
4 **Football:** Jets vs. Buffalo Bills
7 Like it Is
9 Exciting World of Speed & Beauty
11 This Week in Baseball
13 Mainstream
H **Movie:** Romantic Comedy
W **Movie:** Seven Samauri

1:30
9 **Baseball:** Mets vs. Montreal Expos
11 **Baseball:** Yankees vs. Detroit Tigers
13 Agronsky & Co.
21 Congress: We the People
S **Movie:** Ball of Fire

2:00
2 **Movie:** Second Chance (1971). Brian Keith.
7 **Baseball:** TBA
13 World Chess Championships 1984
21 Dont' Eat the Pictures

2:30
5 **Movie:** The Way West (1967). Kirk Douglas.

3:00
2 NFL Today
13 Child Sexual Abuse
21 Rod and Reel
H **Movie:** Eddie Macon's Run

3:30
2 **Football:** Giants vs. Tampa Bay Buckaneers
21 Woodwright's Shop

4:00
4 More Real People
21 **Movie:** Buffalo Stampeed (1934). Randolph Scott.
31 Washington Week in Review
S **Movie:** Eddie Macon's Run

4:15
9 Kiner's Korner

4:30
4 TBA
7 **Movie:** Digby, the Biggest Dog in the World (1973). Jim Dale.
9 News
11 **Movie:** The Man Who Shot Liberty Valance (1962). James Stewart.
31 Tony Brown's Journal
H Investigators
W **Movie:** Twelve Chairs

5:00
5 Fame
9 Vega$
31 Inside Story
H The Everly Brothers

5:30
4 NFL Pro Magazine
21 America Works
31 Cityscope

6:00
4 7 News
5 **Movie:** The Babysitter (1980). Patty Duke Astin, William Shatner. A family hires a live-in babysitter who manipulates and threatens to destroy them.
9 Hawaii Five-O
21 Lyman H. Howe's High Class Moving Pictures
31 All About TV
H **Movie:** My Favorite Year
S Runaway Island

6:15
W **Movie:** State Secret

6:30
4 7 News
21 Money World
31 Searching
7:00
2 60 Minutes
7 Ripley's Believe it or Not (cc)
9 Switch
11 Solid Gold
21 Inside Albany
31 Opera From Arena di Verona

7:30
4 Punky Brewster
13 Low and Slow
21 McLaughlin Group
H Fraggle Rock

8:00
2 AfterMASH
4 Knight Rider
5 **Movie:** Star Search '85
7 Hardcastle and McCormick
9 Straight Talk
11 Lifestyles of the Rich and Famous
13 I, Leonardo: A Journey of the Mind
21 Mystery!: Sergeant Cribb (cc)
H **Movie:** Romantic Comedy
N **Movie:** Lies My Father Told Me
S **Movie:** Table for Five
W **Movie:** Eating Raoul

8:30
2 **Special:** The 36th Annual Emmy Awards

9:00
4 **Movie:** Policewoman Centerfold (1983). Melody Anderson, Ed Marinaro.
5 **Special:** Left Out . . . Left Back. America's staggering problem of illiteracy is explored.
7 Paper Dolls (cc)
9 New Jersey Report
11 **Special:** Archbishop John J. O'Connor's Press Conference (Live)
13 Masterpiece Theatre: Private Schulz (cc)
21 **Movie:** There's Magic in Music (1941). Susanna Foster, Allan Jones.
31 Ramblin'

9:30
9 Meet the Mayors
W **Movie:** To Begin Again

10:00
5 11 News
9 Jimmy Swaggart
13 Money World
31 Videoville
H **Movie:** The World According to Garp
N **Movie:** Barry Lyndon
S Brothers (cc)

10:30
5 Sports Extra
11 From the Editor's Desk
13 Monty Python
21 Good Neighbors
S Steambath

11:00
2 4 7 News
5 Off the Set
9 World Tomorrow
11 Odd Couple
13 Metrocosms
S **Movie:** Gandhi (cc)
11:15
W **Movie:** Without a Trace

11:30
5 David Susskind
7 News
9 It Is Written
11 Honeymooners

11:45
2 Sports Update

12 **MIDNIGHT**
2 Barnaby Jones
4 George Michael Sports Machine
7 **Movie:** Ssssss (1973). Dirk Benedict.
9 **Movie:** The Lieutenant Wore Skirts (1956). Tom Ewell, Sheree North.
11 Star Trek

12:30
4 Soul Train
H **Movie:** Cujo

1:00
2 Barnaby Jones
11 Twilight Zone

1:15
N **Movie:** La Passante

1:30
4 Mary Tyler Moore
5 **Special:** The First Annual Music Television Music Awards
11 News
W Movie Talk

1:50
7 **Movie:** The 30 Foot Bride of Candy Rock (1959). Lou Costello.

2:00
4 Visiones
9 Return of the Saint
11 Wall Street Journal Report
H **Movie:** Night of the Juggler

2:15
S **Movie:** Surfacing

2:30
4 First Estate
11 **Movie:** Enter the Devil (1971). Irene Kelly.

3:00
9 **Movie:** The Ghost and Mrs. Muir (1947). Rex Harrison, Gene Tierney.

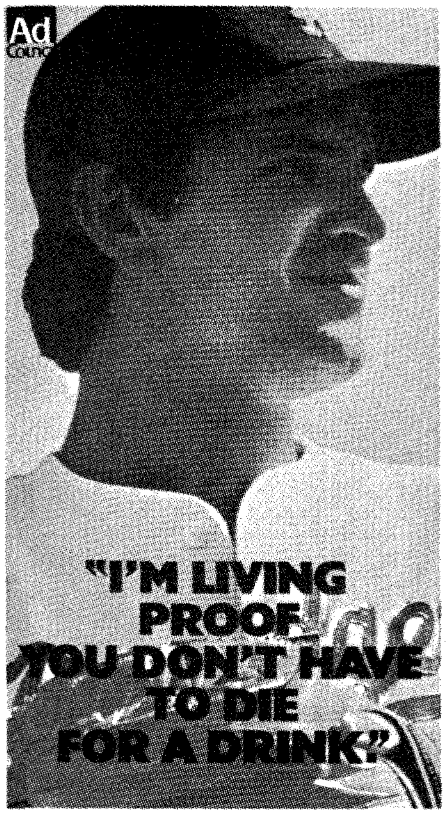
3:45
H **Movie:** My Favorite Year
S **Movie:** Eddie Macon's Run

4:30
11 Biography

5:00
4 More Real People
9 News
11 Life of Riley

5:20
H The Everly Brothers

5:30
4 Twenty-Minute Workout
7 Morning Stretch
9 Joe Franklin
11 News
S Brothers (cc)



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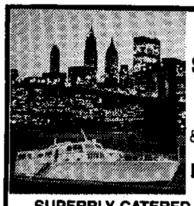

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STRICTLY PERSONALS

Strictly Personals is a weekly feature. Rates $20.00 per line. 36 characters equals 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum ad size is 2 lines. Add $12. for NYM Box number. **Please leave space for 10 characters at the end of your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

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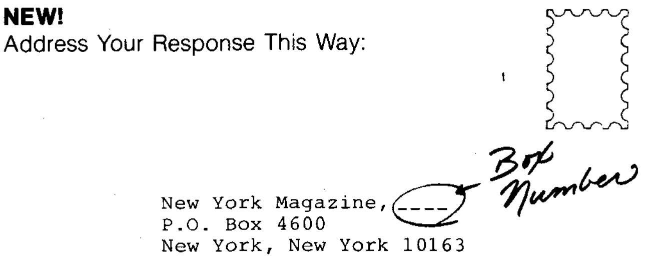

New York Magazine, ____
P.O. Box 4600
New York, New York 10163

Lawyer On Fast Track—31, Jewish (barely). I'm into skiing, running, movies, art, Chinese food. Seeking woman counterpart, 27-32, to share with. Phone/photo/letter, please. NYM G1000.

Petite Asian Beauty—30's, well-educated, seeks intellectual man. NYM C826.

Very Attractive, Slim Woman, 34—5'7", professional career, seeks educated, financially secure man, 30-40. Bio, photo, phone. NYM G947.

Caring Health Physician—Male, 29, Jewish, 5'8", considered very attractive, down-to-earth, successful but not spoiled, sensitive, considerate, especially into health through diet, exercise and positive attitude. Enjoys all sports, outdoors, animals, travel, sailing, fireplaces. Lives in Westchester, enjoys NYC. If you're a quality, single female, 21-29, educated and intelligent, your own person, but able to care, share and compromise, send bio, photo if available. NYM A439

Denim And Lace—Warm, attractive blonde, blue-eyed, 5'5", slim female. Humanist. Loves travel, adventure, camping, canoeing, skiing, jogging, Bach, the arts. Seeking well-educated, non-smoker, 35-48ish, to share mountains and molehills, Häagen-Dazs and the Sunday Times. NYM G998.

Splendid, Striking, Spirited—35, 5'5", blonde, slim, shapely, sophisticated and sweet, seeks successful, sensitive man with sense of humor to enjoy sports, share sunsets and super times. Send photo, note and phone to NYM G999.

Broadway Producer—Advertising agency owner, male, late 30's, attractive, funny, exciting, charming, well-built, seeking attractive, 25-35, slim female. Must be intelligent. Photo/phone. NYM E322.

Petite, Very Pretty—35, athletic, warm, witty, Jewish professional female, seeks open, caring, thoughtful, financially secure male, 26-46. NYM A408.

You, Your Kids, Us—Loving, fun-loving professional female (41) seeks warm, vibrant, romantic, together man to share all life has to offer. NYM A374.

Monet's Paintings—Bring tears to my eyes. NY thrills me. Lakes tranquilize me. This Upper West Side woman, 40's, successful, very attractive exec, whose zest for life would win awards, would like to share these experiences with a man of similar interests, who is successful and likes himself. Letter/phone. NYM A386.

Fabulous Forties—Former film femme/chanteuse seeks humorous, honorable homme. NYM G992.

27, Jewish Optometrist—Warm, caring. Enjoys music, theater, movies, etc. Seeks 22-30 woman. Photo. NYM G946.

Older Man Wanted—Is there a retirement age (or older), cultured, adventurous gentleman, who loves life, for a youthful, North Jersey WASP lady (attractive, warm, tall brunette, good figure)? Will send biography when I answer your letter. NYM G945.

Sensual Woman--Big brown eyes, seeks easygoing man, 40-55, to share the good life together. NYM A446.

Strong Yet Gentle—Single Jewish male, 36, whimsical, socially committed entrepreneur, quite handsome, seeks striking, eclectic, worldly woman for it all. NYM G960.

Not Too Preppy--Westport male WASP, 31, 6', athletic, successful, fun-loving, creative, intelligent and reasonably attractive seeks CT. or NY lady in 20's, honest, spirited and well-rounded for serious relationship. Photo, please. NYM A453.

I Could Love—An intelligent man who knows himself. Who's loving, successful, refined and unafraid of commitment. I'm a truly beautiful woman, 44, Ivy graduate, honest, open, graceful and musical. Man, 42-50, please write. NYM G948.

Pretty Brooklyn Lady—5'5", 108 lbs., blonde hair and blue eyes, very attractive, seeks a man in his late 20's to late 30's, who's very attractive and has a nice build. I enjoy camping and going on weekends upstate, walks on the beach, dinner and theater. Photo, phone. NYM G949.

Invisible Man Look-Alike—Contest runner-up. Nutsy-but-nice male, 30. looking for a friend, female, sincere, and nutsy personality. NYM A440.

Classy, European Born Gentleman—Top appearance, tall, trim, athletic, very good-looking; 40's, mind and body in 30's. Dedicated, loyal, reliable, generous. Business oriented. Excellent family background. Well educated; with top electronics corporation, and own small business with plans to start new enterprise with revolutionary product. Creative mind who loves nature, music, sports, home. Would like to meet a loving wife and partner who is intelligent, attractive, affectionate, natural, gentle, well-to-do, independent lady under 40. Children welcome. Photo, resume. NYM A480.

Love Is For Everybody—60's have much to do and promises to keep. Are you an adventurous man? NYM A548.

Warm, Loving, Caring—Quality professional female, successful, unpretentious, family oriented, painter, athletic, pretty, gourmet cook seeks male counterpart, 38-50. NYM E328.

STRICTLY PERSONALS

Good-Looking, Successful Corporate—Executive, mid-40's, divorced, 5'10", athletic, enjoys movies, theater, good conversation, tennis and fine dining; seeking a relationship with a beautiful, warm, slim, secure, sincere, easygoing and down-to-earth lady, 30-42. Bio, photo and phone a must. NYM A447.

Attractive, Bright, Fun-Loving—Brunette female, 43, 5'8", slim, plays tennis, enjoys sailing, travel and theater, traditional values, seeks attractive, successful male, 45-55, for sincere relationship. Bio/photo/phone. NYM G951.

Over 30? Attractive, Happily Divorced—Man, trim, 6', young-looking 53, wants to meet you. NYM A448.

Very Good-Looking Man, 6'—170 lbs. seeks my counterpart, a professional woman who is 30-40-years-old and beautiful inside and out for serious relationship. Note and photo if possible. NYM G952.

Sincere, European Man, 30—Seeks intelligent, sensitive, romantic, very feminine woman, 20-30. Must have interest in French culture for sincere relationship. Photo. NYM G953.

Attractive, Trim, Young-50's—Former actress, singer, divorced, seeks spirited, bright fellow with sensuous pursuits and eclectic tastes. NYM A450.

Marriage-Minded Millionaire—Brilliant, 6'1", handsome, optimistic, worldly, secure, warm, cuddly, generous, witty, fun, Ivy degrees, Eastside, Jewish, entrepreneur, 40, non-smoker, seeks beautiful, sensual, gracious, happy, well-spoken, educated, unattached, upper-class gal, 29-36, to start family. NYM G954.

Handsome, Jewish Physician, 28—6'0", very athletic, seeks Jewish female, 22-28, attractive, slim, educated, honest and sincere. Non-smoker. NYM G955.

CT/NY Female Eye MD—33, Ivy, petite, never married, world adventuress. NYM G956.

If You're A Male—28-35, good-looking, slim, secure, enjoy music, laughter, seafood and the arts, and seeking woman of same, you're for me. Do you exist? Send photo/bio. NYM G957.

If You're A Healthy, Wealthy, Wise—Sincere, caring, tall male in 40's to early 50's, this very attractive, romantic and sensitive Jewish professional female would like to share dreams and surprises with you. NYM A451.

Unpretentious LI Teacher, 38—5'2", trim, sensitive, warm, somewhat shy seeks attractive, unassuming Jewish man, 39-49, who can smile, bend, listen, respect, touch, care, and be her best friend. NYM G958.

LI Businesswoman—(North Shore), attractive, mid-40's, seeks warm, fun-loving, successful Jewish business/professional man, who enjoys life, has had enough running around and is ready for a real relationship. NYM G959.

33-Year-Old Jewish Male—Tennis player, seeks a non-smoking, athletic, attractive female tennis partner, 24-30, with a sense of humor to be my perfect match. Photo, phone. NYM A466.

I Look Into The Mirror—Like what I see. Search my mind, unsatisfied with me. Jewish lady, 38, looks, class, heart, seeks single male complement. NYM A452.

Soul Mate Wanted—For beautiful, incurably romantic woman, 40. If you enjoy city life, country weekends, exotic travel, music, art, tennis, running and if you are very successful, very intelligent, in good physical shape, 40-50. I would consider meeting you. Bio, photo, phone. NYM G961.

Classy, Jewish, Lady Dentist—Pretty, witty, sensitive, 31, 5'6", likes Chopin, Streisand, sports, travel, theater. Looking for a professional, down-to-earth, Jewish man who is caring, sincere and has a sense of humor. To become best friends then marriage and family. Please respond with a note and photo. NYM G962.

Career Woman, 31—Sincere, attractive, witty with workaholic tendencies, seeks Jewish male, 35-45, with good sense of humor for friendship, nice time and possible long-term relationship. NYM G963.

Pretty, White, Upper East Sider—Seeks unencumbered, romantic, white, successful, gentleman, 40-50, for committed relationship. Photo/phone. NYM G964.

Looking For Friend And Partner—Young 36-year-old man, Jewish, looking for a bright, sensuous female, between 30-40, for caring and sharing. Please reply to PO Box 337, Times Plaza Station, Brooklyn, NY 11217.

Jack Nicholson Look-Alike—Professional male, 48, 5'10", loves music; seeks lady, 28-38, for love/marriage. NYM A454.

Funny, Intelligent, Vivacious—TV production, 25. Laughter is number 1; motorcycles, intimacy. High energy, seeking professional, witty, semi-crazy male with integrity. Photo/note/phone. NYM C816.

Here Is The Truth—Jewish male, 29, professional, good looks, good humor, good shape, with strong family background, has not made first million yet; seeks woman of similar truths for fun-times. Letter and photo a must. NYM A455.

Successful Professional—40's, Chinese, 5'7", presentable, financially comfortable, interested in sharing a high quality life with an accomplished and attractive professional or career female, preferably an Oriental, seeking a serious relationship. Phone/photo/letter. NYM A456.

Very Attractive Executive—32, 6', 160 lbs., brown eyes, divorced, athletic. Enjoys tennis, beaches, dining out, theater, etc. Warm, honest, affectionate and humorous. Marriage/family-oriented. Wishes to meet a very attractive, bright, outgoing, warm, slim woman, 24-32, for a great sharing and growing relationship. Bio, photo, phone, please. NYM A457.

Energetic, Manhattan Female—Seeks Jewish professional male, 30's-40's, relationship leading to marriage. NYM C817.

Buys Antiques To Excess—Manhattan financier, male, 44. Jogger. Frequent European traveler. Reads mysteries. Enjoys French dining. Seeks woman 30-38, with fine mind, developed intellect. Beneath your traditional appearance and values hides much sensuality and worldliness. For love and commitment. Photo, phone. PO Box 6526, FDR Station, NYC 10150.

A White, Single Male—Is looking for a beautiful female who can feel comfortable with my biased opinion of myself or at least be curious enough to meet me for dinner and be your own judge. I am very good-looking, intelligent, 48-years-young, successful businessman, legally separated and free at last. Have three grown children whom I love. Sensitive, warm, 6", athletic, well-built, run six miles each morning, love theater, camping, great restaurants, travel, NYC, I appreciate the beauty in a true relationship of sharing. Please send me a picture and brief note with phone number. If you are a smoker, please do not respond. Thank you. NYM A459.

Me: 29, Handsome, Successful—You: thin and pretty. Photo. NYM A460.

Sensitive, Warm, Handsome—And athletic, 5'9", 28-year-old man, owns business. Seeks caring relationship with attractive, warm female. Photo, bio, phone, please. NYM C818.

Jedi Knight—Sincere, intelligent and sensitive, 26, seeks female, 18-30, who is worldly yet innocent, and is looking for a deep, committed relationship. Photo, phone. NYM A461.

An Original—Intelligent, pretty and very nice, successful, creative, 35, Jewish, with outrageous sense of humor. Playful, passionate, intense yet down-to-earth. I seek a man with brains, love of profession, offbeat humor and emotional substance who'll be flexible about time and not intimidated by the total package. Photo, phone and note. NYM A463.

Charming Attorney—36, 5'11", trim, attractive, youthful-looking, Jewish, in mint condition (never married), seeks slender, attractive, Jewish female Manhattanite, 24-39, with good values (no princesses or 1-nighters) for meaningful relationship. NYM G965.

I Want A Man—With a great big heart. Who is comfortable with himself and secure with his position in life. He has attained his goals and now wants to share his success. His eyes sparkle with warmth and understanding and his voice has the sound of strength and commitment. He is 30-45, attractive, masculine and mature. I am 32, Jewish, 5'2", exceptionally attractive with magnificent, dark eyes and fantastic legs. I have a vivacious personality, a precocious mind, and a challenging, rewarding career. My sense of humor and stamina have pulled me through the difficult times, and I am now ready to relax in the arms of a confident, patient man who has waited until now for the best woman of his life. Recent photo, bio, phone. NYM C819.

Traveled The World—But did not find you. Do you read NYM? If you are a successful, responsible gentleman, 42-55, who has a warm and caring personality, with a sense of humor, your counterpart is a 47-year-old lady who likes theater, concerts, the outdoors. Please send photo, phone, brief note if you also would like to enhance a full and happy life with a caring relationship. NYM A465.

Super Nice, Unpretentious—Male, tall, slim and exceptionally attractive music attorney, 26, Jewish, loves athletics, film, humor and conversation, seeks very intelligent, warm and beautiful woman for lasting love, eventually kiddies. Bio/photo/phone. NYM A471.

Herpoid—Tall, lean, handsome, educated, successful, sanely focused, L.I. man, 42, seeks smokeless kindred female, to build smiles. Photo, please. NYM A467.

Dear Mr. Wonderful—I have spent the last 42 years growing into the beautiful, shapely, intelligent, sensitive, loving, independent and all-together fantastic human being that I now greet every morning, all by myself. I hope you're done too, because it's a perfect time for us to finally get together. Phone and bio. NYM A468.

White Male—6'3", 190 lbs., 42, excellent health and build, balding, single, self-employed ad copywriter, teacher, contracted author, classical education, 140 plus IQ, non-acquisitive, allergic to groups, seldom drinks, does smoke, wry sense of humor, simple but discriminating tastes, needs to meet good-looking Manhattan woman. Photo, brief bio, please. NYM G966.

Extremely Pretty Brunette—Mary Tyler Moore type, 5'6", slim, 39, 2 masters, successful executive, seeks Paul Stuart type conservative, sincere, boyishly handsome, Jewish professional, 38-49, a romantic, open to commitment, who enjoys theater, fine dining, travel. No drugs. Photo/bio. NYM A469.

I'm Ready!—Attractive, warm, spirited, independent yet traditional woman, 37, is finally tired of being single. Looking for male counterpart who is ready too. Photo/phone. NYM G967.

Fiery Lady—30's, slim, dashing, sought by successful man, 40's. NYM A470.

New Listing, Must Be Seen—Very striking, interior designer, 1944, 5'5", Jewish contemporary. Luxurious amenities include, superb style, authentic quality, natural wit, eclectic interests, solid values, beautiful interiors and much more. Need equally prestigious masculine partner, 40-50, to accessorize the above resale with all the right finishing touches. For appointment, reply, letterhead and photo a must. NYM G968.

Are You Missing—A female to share your life with? Attractive, sincere, intelligent, Jewish female seeks male counterpart, 28-40, to have possible future together. Phone, photo? NYM G969.

Vibrant Female—Slim, bright, warm, seeks Jewish male, 48 plus. NYM G971.

Vivacious Female, 31—5'3", long blonde hair, blue eyes, attractive, trim, R.N. Seeks male professional, 31-37. Bio and photo, please. NYM C820.

Pretty, Shapely, Successful—Manhattanite, 40, 5'3", nice person, non-manipulative, able to share, care. Seeks tall, attractive, successful, charismatic man, 45-55, ready for a relationship. No married men. Photo. NYM C821.

Handsome, Successful Male, 27—Self-employed, warm, romantic, fun-loving, athletic; seeks female counterpart. Photo/phone/bio. NYM G973.

Pretty Shayna Female—26, seeks handsome, special Jewish man, 27-33, with brains and sense of humor. NYM A472.

Pizazz Plus—Blonde and attractive. I could be enjoying my 40's more with a high-powered, dynamic, Christian guy under 55. NYM G978.

STRICTLY PERSONALS

Ivy League Male—Attractive, bright, financially secure WASP banker and sensitive writer. Looking for a committed relationship with a bright, non-divorced alumna of similar educational background (Bryn Mawr, Smith, Wellesley), 33-36, bright, attractive and charming who includes a family in her career plans. Someone in communications or publishing would be super. I'm looking for an outgoing gal who doesn't usually answer ads. Photo, please. NYM A473.

Looking For That Special Someone—Professional 28-year-old Jewish female, intelligent, attractive, shapely, warm, witty; seeks successful Jewish male, 5'7" or over, 29-37. Do you exist? Letter, photo and phone, please. NYM A474.

Eligible Judge—I am 47, male, Jewish, 5'4", personable, bright, warm, sensitive and fun-loving; enjoys theater, movies, tennis, travel and good conversation; seeks non-smoking, warm, sensitive, sexy and special woman with similar interests, 30-40, for meaningful relationship. Single bars not for me. Send bio, photo and phone. NYM A475.

Tired Of Princesses?—Looking for sexy man, honest, good sense of humor, heart to match. Tall, attractive, 32, Jewish graphic artist, athletic (daily workouts) wants to share mutual support and warm, laid-back lifestyle with athletic, nonsmoker, 35-40. Photo/bio. NYM G877.

You've Been Hoping—To run across a man who would treat you the way you should be. You just did! I'm a mid-forty, divorced, Jewish, Long Island professional who is manly yet boyish, strong yet vulnerable, and funny while I'm at it. If you're smart, sensitive, slender, and smokeless, with a desire to share, I hope you respond with letter, photo. NYM A476.

Are You Ready—For a long term, honest and sincere relationship? Interests include sports, theater, culture, travel, candlelight dinners and intelligent conversation. If you are a professional woman interested in a successful NYC businessman, 37, Jewish (religion unimportant), know the real meaning of sharing, and you value sensitivity and emotional support, then tell me all about the real you. NYM A477.

Handsome, Affluent, Mid-40—5'10", professional, Mid-East-educated man, into tennis and skiing, seeks slim, attractive, to 38, lady for sharing and caring. Bio and photo, please. NYM C835.

Very Attractive Gal—With charisma, loves dancing, conversation, travel, theater; seeks intelligent, witty, successful, single Jewish man, 50 plus. Bio/photo/phone. NYM A483.

5 Towns L.I.—Sophisticated gentleman, 6', blue-eyed, handsome, businessman; my interests vary from riding my motorcycle (at my Ct. condo) to ballet. Have indulged in almost every sport. I am warm, considerate, fun-loving, adventuresome, and have a great sense of humor. If you are at least 5'6", 35-45, educated, have a definite lady-like, glamorous appearance, and want a permanent relationship/marriage, I would like to hear from you. Slim, model-types need not reply. Recent photo/phone. NYM A485.

I Am A Tall—Blonde, blue-eyed woman with a great smile and natural good-looks. I am also intelligent, kind, fun to be with and have a great desire for adventure. I work hard and play hard (I am extremely successful in my work) and love to travel to places off the beaten path. I live in Manhattan and enjoy all the benefits the city has to offer. You are between the ages of 37-47, and it helps if you are bright, attractive and have a decent income. I don't seek marriage, but would like a one-to-one relationship with someone special. I've been looking for you and can't wait to meet you. Please send phone number, and photo if possible. NYM C822.

Wanted: Old-Fashioned Macho Male—Confident, fun, friendly, athletic, sexy, with direction, 35-45. I'm a tall redhead, independent, good body, outgoing, misplaced Californian. Photo. NYM A478.

Successful, Unorthodox—Jewish health professional, 30, slim, attractive. Enjoys travel, dining, good conversation. Wishing to meet sincere, intelligent woman, 23-30, who is marriage and family oriented. Photo, bio appreciated and returned when I send you mine. NYM A479.

Particularly Lovely—Charming, pretty, petite, affectionate, sophisticated, professional lady, 36, who likes to love and to laugh. Delights in world-travel, art gallery and museum openings, classical music, theater and speaking French. Seeks single, successful, urbane, good-looking, professional gentleman, 30-50, of integrity and warmth, who likewise is looking to share moments and years of romance, commitment, joy, excitement and tranquility. Letter, phone, photo. NYM C824.

Financially Secure—36, businessman, loyal, 5'5", non-smoker, seeks equal gal, 24-38. Photo. PO Box 3230, NYC 10185.

Very Special Lady—North Shore, Nassau County businesswoman, no children, pretty, very slim, 5'8", long blonde hair, intelligent, sensitive, sensual, humorous and vulnerable. Seeks very special man, 45-50, successful, tall, slim, satisfied with himself and ready to take on meaningful one-to-one relationship. Photo, phone, bio. NYM G976.

Summer's Over—Tired of plasticity, after much running, this 5'11", trim, down-to-earth Jewish exec, 45, has finally decided to seek his one princess. If you are a bright, slim, attractive Jewish female, 33-38, who is seeking more, please send photo, phone. NYM A481.

Someone Special—It's what I am and what I'm looking for. Are you tall, slender, long-legged, fashionable and very attractive, (5'8"up, 25-30). Is your career as important as finding time to relax and have fun? Are you emotionally secure and ready for a relationship? Do you strive for only the very best? Looks are as important to me as I'm sure they are to you. I'm 6'2", slim, strikingly handsome, an executive, 32, Jewish, Manhattanite, romantic, sincere. Love cooking, sailing, entertaining, sunning. Your photo leaves no doubt. NYM G977.

Affectionate, Open, Verbal—Ex-athlete, Divorced, Jewish male; 40-years-young; transplanted Bostonian; 5'11', 175; seeking 35-43 year-old Elizabeth Taylor clone who wants to be loved. NYM A482.

Sweet Man Sought—By zesty, LI professional lass with a life to share. Be successful, loving, educated, unattached, in 50's. Note/phone. NYM G979.

Very Beautiful, Lovely Figure—Non-smoking, non-religious Jewish attorney with suburban practice, divorced with no children, 41, looks 30, interested in quiet times, the arts, travel, seeks romantic, educated, tall, handsome male counterpart, 36-45. Only man able to make emotional commitment and interested in relationship with loving, loyal, responsible liberated feminist leading to marriage and children should respond. Bio/phone/photo. NYM G980.

New MD—New car, new area code seeks new woman; petite Jewish dazzler, 29 or newer. I'm smart, cute, into new wave. What's new by you? NYM G981.

Attorney, WASP, 35—6', seeks woman, preferably under 31, who is independent, very bright, happy, outgoing and pretty. I enjoy my successful career, good conversation, tennis, conservative politics and NYC's attractions as well as life outside NYC. I am unpretentious, warm, good-looking and have a good sense of humor. Bio/photo/phone. NYM G982.

Warm, Effusive Career Woman—31, seeks passionate, light-hearted soul mate in his 30's who appreciates wisdom, nature and music. RSVP if you're unafraid to take it to the limit. NYM A484.

Cuban Psychologist, 36—Active, vivacious, loves conversation, Keith Jarrett, movies, jogging. Seeks friendship and more from man with similar tastes. Phone/photo/note. NYM G983.

Pretty, Shapely, 5'2"—Brunette, white female, 29, in radio news, musical, adventurous. Run and swim. Seeks attractive, very intelligent, marriage-oriented guy, 28-38ish (blue eyes, a plus). Appreciate the humorous, off-beat, philosophical, mystical? Bio/phone/photo. NYM G984.

Mature, Black Professional Woman—Seeks sincere, sensitive friend, 43-58. Photo/bio/phone. NYM G986.

Handsome, Blue-Eyed Brunette—31, Catholic man, 5'9", physical education teacher, very athletic, well-educated, good sense of humor. Looking for my other half, 21-30. Phone/photo/note. NYM G987.

Female, Slim, Blonde—5'6", very attractive, successful, 38, wishes to share love of NYC and life with kind, sensitive man who is emotionally/financially secure, 38-50. Photo appreciated. NYM A486.

Back In NYC At Last—After 3 years in Europe. Successful professional, Jewish, 29, 5'6", handsome, warm and caring. Seeking that special woman to fill in the gaps in my life. Must be down-to-earth and ready for relationship as I am. NYM G988.

Outgoing, Single NJ Female—38, seeks professional, sincere bachelor, 37-45, to share life's experiences with. Phone/photo/bio. NYM A487.

Sultry, Sensitive, Sensual—Successful, Israeli mother, mid-30's, partially describes me. Seeking Jewish mensch of similar attributes under 50. Let's learn, love and laugh together. Letter, photo, phone, please. NYM G989.

Pretty, Petite, 34—Seeks romantic, 32-42, bright, Jewish man for lasting relationship. Photo, bio. NYM G985.

Attractive, Single, Jewish—Female professional (attorney), mid 30's, sensitive, down-to-earth and frequently funny, enjoys movies, theater, long walks, out of the way restaurants, interested in meeting a contemporary single/divorced, Jewish, professionally, financially, but most of all, emotionally secure male with an ongoing capacity for commitment to share the pleasures of the Fall. NYM G991.

Have I Got A Lady For You—I'm tired of that nonsense from well meaning friends and business associates. Valentine's Day is far away; but I'm looking now for a lovely, glamorous, exciting, feisty, perky, zany lady; 30-45; who is adventurous, free spirited and romantic. One who craves to enjoy the better life and is not afraid to gradually build up to a serious relationship. Where is this charming lady with beauty, brains and elegance. I'm a single, white widower, 53 years young; financially independent and ready for city pleasures, country outings and foreign travel. A Valetine's note from you with photo and phone may be premature; but by the time February rolls around, it may be reality. Will return all photos. Please send to PO Box 848, Murray Hill Station, NY, NY 10156.

Flair With Class—Beautiful, sensitive, intelligent woman, ageless mid-40's, arts-living professional, seeks exciting man for all seasons for caring and sharing the good life. Photo/phone. NYM A489.

Eccentric, Successful, Busy—Professional and student, 29, wants a brood, a PhD, and a smart man who is funny, compassionate, poised, financially successful, 30-40, and 5'10" or taller. Letter, phone, and photo, please. NYM G995.

Eclectic Jewish Man—48, seeks one fine woman to share a smorgasbord of life. Photo, phone. NYM C825.

MD (Resident), 29, 6'2"—Slim, attractive, warm, thoughtful, open-minded. Seeks career-oriented, intelligent female who is kind, slim, non-religious, non-smoker and tries to keep herself healthy. Send bio/phone. NYM G997.

Striking, Smart, Stylish—I'm 26, 5'7", thin, Jewish. You're male, 26-36, ambitious yet easygoing, sophisticated yet down-to-earth. NYM B041.

Gentle Professional Woman—A tennis-player, singer, seeks mensch, 50-60, who feels successful, yet can laugh at himself. Letter/phone. NYM A443.

Sincere, Professional Male—Looking for an attractive, mature, professional lady, between 25 and 32, who would like to share a beautiful home and life together. Send photo, bio if possible to NYM G970.

Bon Jour—Beautiful, French, blonde, 30, 5'6", multilingual, Côte d'Azur executive in tourism, seeking stable relationship with emotionally and financially secure American businessman, 30-45. Mutually agreeable meeting can be arranged. Phone/bio/photo, please. NYM A444.

Ivory Soap Looks—Friendly, 32, banker, Christian. Still believes in romance. Likes tennis, travel. Seeks witty, professional man, 5'10" plus, for relationship. Letter/phone/photo. NYM C813.

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STRICTLY PERSONALS

Classic Beauty—Bright careerwoman, 34. Warm, earthy but elegant, seeks handsome, wealthy man whose spirit of adventure and discovery lives on. Non-Jewish, 38-46, 5'9" and over, looking to share culture, sports and maybe a life. Bio, photo, phone. NYM C827.

Witty Male Attorney, 33—On the handsome side, enjoys fine food and spirits, conversation, reading, city and country walks. Seeks attractive and affectionate woman, 25-33. Phone and photo, please. NYM B048.

Veterinarian, Male, Tall—35, athletic, wide interests, good sense of humor, equally comfortable serving tennis balls or breakfast in bed, seeks bright, slim, athletic female, 22-32, for meaningful relationship and hopefully more. Photo optional. NYM B043.

I'm Ready—To meet a woman who feels that similars attract! I'm 36, 5'8", Jewish, well-built, professional, divorced, no children, uninhibited, unpretentious, athletic, fun-loving. How about you? Photo, vitals a must! NYM C828.

Want To Relocate—But willing to stay. Very pretty (yet kind), intelligent (yet down-to-earth), successful (yet classy), professional woman, with no children, seeks bear of a man, who loves his work and his play, with or without children of his own, 34-49, and who wants to share or start a family (and a bit of romance, too). Photo and phone, please. NYM B044.

LA To NY—46, 6', trim, desires to meet 30-40 woman with career, independence, intelligence, savvy, who likes warmth and excitement with her candlelight dinners. NYM C847.

Looking For—A charming, bright, aggressive professional, Jewish, single, NY male, 29-35, non-smoker, to marry me. I'm all those things, but younger, very pretty and female. Photo, phone, bio, please. NYM C830.

Don Quixote—Seeks tall Dulcinea, over 35, without cats, anorexia, small children, creditors, shrink or inclination towards R. Reagan. Am 50, 6'1", divorced, live Manhattan, make living in publishing. Like arts, history, words, Alice Waters cooking, good wines, gin, sunsets, autumn, wit, opinion and skills to defend same. Photo, phone and bio, please. NYM B045.

33, Handsome, Romantic—Successful, flexible man, seeks non-smoking, smart, flexible fox. Photo/letter. NYM A494.

Sensitive, Energetic, Cultured—Professional woman with a real zest for living. Interests: running, tennis, skiing, sailing, hiking, and rugged adventure, as well as elegant dining, theater, art, and music. The quest: a loving, sensitive man, 35-45, with similar interests to share. Photo optional, bio, phone. NYM C834.

Old-Fashioned Guy—32, Jewish, 5'7", slim, with beard, called cute, entrepreneur, seeks down-to-earth woman who likes romance and flowers, caring, sharing. Likes to cuddle, quiet evenings, playful and funny, shy but outgoing. Had enough of bars and running around, really looking to settle down. NYM A499.

Handsome, Honest, Professional—32, fun, bright, kind, seeks attractive, warm, Jewish woman in 20's, non-smoker. Photo/phone, please. Write NYM B047.

Witty, Warm, Attractive—Slim female exec, seeks stable, fun, in-shape, Jewish male, 35-45, to share the arts, dancing and a stimulating relationship. Photo/bio. NYM A492.

"The Way You Wear Your Hat—The way we danced till three" female beauty seeks charming, classy prince, 27-35, for such activities. NYM B049.

Willowy, Blonde European—Seeks tall, free spirit, 45-55, for loving relationship and everything we both enjoy. Note, phone, photo. NYM B051.

To Me, Life Should Be Like—The ocean breaking upon the beach. I'm a warm, affectionate, professional, 31, Jewish male, who enjoys good food and wine, travel, sports, the arts and sharing life with another. I'm seeking a Jewish female, 23-31, with similar outlook on life and desire to develop an open, lasting relationship. Bio/phone/photo. NYM E330.

Delightful, Daring, Darling—Diplomatic, beautiful Manhattan Yuppie, 34, brunette, loving, sensuous, warm, world-travelled, charming, fun, talented, educated, emotionally supportive, seeks brilliant, Jewish, successful businessman, 32-40, over 6' for romance, marriage. NYM B052.

Attractive Jewish Male—Connecticut attorney, 35, 5'10", warm and sincere, good sense of humor, non-smoking. Enjoys dinner and dancing, concerts, good conversation and just sharing. Seeks lasting relationship with slim and attractive Jewish female, 24-30, with compatible qualities. Photo/letter/phone are a must. NYM A490.

High I.Q. Nerdette, Late 30's—With interests in biology, astrophysics, chemistry, chess, classical music, medieval arms and armor, seeks Nerd with same or similar interests. NYM A491.

Single Jewish Male—Age 42, MD-scientist, interested in art, books, movies, opera; workaholic, but sincerely committed to establishing a relationship and a family with the right woman. NYM A493.

Warm And Witty—Very attractive Jewish man 40's, outgoing successful businessman, writer enjoys NYC, country estate, arts, tennis, seeking spiritual, intelligent, attractive, slim Jewish woman 30's, interested in career, marriage, family. Picture, phone and informative letter necessary. NYM A498.

All Around Knockout—Elegant Irish beauty, 30, classy, successful, great figure, 5'7", athletic, big green eyes, long chestnut hair, Catholic, seeks stable, white, athletic, single, kind-hearted, honest gentleman of means with prime interest in home, hearth, marriage, babies, big dogs and ocean. Bio/photo/phone. NYM G944.

Make Me Laugh—Bright, sensitive, blue-eyed blonde, great sense of humor, seeks tall, Jewish male, over 30, with wit, warmth and smarts. NYM B055.

Slim, Handsome Physician—35, shomer shabat, 5'9", athletic, seeks attractive, Jewish career woman. NYM G942.

I'll Search Forever—For that special lady who is comfortable in a relationship built on truth, warmth, devotion, romance, intelligence, wit, substance and quality. She is desirous of meeting a handsome, tall, extremely successful, 50-year-old chief executive who knows what he has to offer. She refuses to settle for mediocrity and isn't afraid to be happy. She is beautiful, exquisite in face and figure, under 35, and a truly adorable individual prepared to turn dreams into reality. That sensational lady should rush clear photos and brief bio to NYM B053.

Forever Single?—Like me, can't compromise your dreams? Handsome, 5'11", slim, athletic, Harvard, Phi Beta Kappa, enormously successful, remarkably youthful-37. If you are a very bright, independent, attractive, slim, non-smoker, please send note with photo, and I will do the same. NYM C832.

Open Call For Leading Man—For Act II. Leading lady, late 30's, is outgoing, smart, cute. Promises to shower Terms of Endearment and Tender Mercies on man with The Right Stuff. Not looking for Miracle Worker, but he must know The Importance of Being Ernest and enjoy The Pajama Game. Type range: William Hurt to Jack Nicholson. For audition send resume and glossy. NYM A495.

Female Romantics, Dreamers, Givers—This great looking, 6'2", 40ish professional considers himself a rare breed of romanticism, sensitivity and gentleness, mixed with the spirit of adventure, spontaneity and togetherness. A city suite so high and a country place with horses and a lake are just part of always feeling great. Fine restaurants, theater and dancing, or Chinatown, SoHo, the movies, walking, talking, shopping or just hanging out with that special someone are most of what it's all about. That together female should be tall, very beautiful and needing a man with similar feelings who respects her individuality and space. Photo exchange a must. NYM B056.

Semi-Retired, 40, MBA—European background. 6', athletic, adventurous, lover of sea and tropical islands. Seeks female flight attendant, ready for special, unique relationship. NYM C831.

I'd Like To Be—In a warm, loving relationship *that could become permanent,* with children. I'm 34, a successful, professional woman in health care, attractive, intelligent, genuine, energetic, caring. I like to do lots of things: have fun, think and talk, be physically active, cook, take pictures, spend time in the city and country. If you'd like to meet, please write. NYM A432.

Conn. Lady—Jewish, educated, pleasantly trim and attractive, very young-65, seeks life-sharing relationship with male counterpart. NYM A433.

Elegant Woman, 54—Seeks considerate, intelligent man, 50 plus. NYM E329.

Male Physician—Jewish, very successful and attractive, South Florida, prime location. Seeks a lady, under 35, 5'5" plus, non-smoker, self-dependent, professional or businesswoman for serious relationship. Must be extremely beautiful, attractive is not enough. Please send phone, photo and bio. PO Box 4811, Fort Lauderdale, FL 33338.

Lonesome Jewish Male—5'2", Brooklyn resident, seeks lady friend, 40 to 60's. Race no problem. PO Box 587, Midwood Sta., Brooklyn, NY 11230.

Romantic Jewish Male—36, secure, dynamic personality, attractive, very successful, seeks beautiful Jewish female counterpart. Must be warm, witty, intelligent and classy. I enjoy boating, soft music, country weekends, beaches, fireplaces and candlelight dinners. Seeking a lasting relationship. Photo and phone a must. NYM A496.

Handsome Broadcast Professional—30, lover of classical music. Seeks attractive female with similar taste. Photo, phone, note, please. NYM C833.

S'Wonderful, S'Would Be Marvelous—If striking, warm, bright, slender Jewess, mid-40's, could find attractive, intelligent, sensitive man, non-smoker, who "could care for me." Photo. NYM A497.

Starting Chapter Two—Tall, good-looking, sincere, successful, 39-year-old, Jewish man with a passion for tennis, Lincoln Center and the Sunday Times, seeks a warm, bright and attractive woman to share the joys of life. NYM E331.

Attractive Male, Early-40's—Successful in own business, tall, in great shape, divorced, honest, fun-loving, seeks a good-looking, sexy, shapely lady 25-35, with a good sense of humor for close relationship. Send photo and phone. NYM E332.

Handsome, Dark-Haired—European male, 28, 5'11', seeks an intelligent, very attractive and outgoing female, 24-32, who likes good dining, outdoor sports and traveling. I am Ivy League educated, fluent in three languages, financially independent and live in Manhattan. Bio, photo, phone. NYM A500.

More Than Average—English lady, slim, 40's, non-religious, seeks gentleman, 45 plus, with sense of humor, emotionally/financially secure. Enjoy dining, theater, movies, travel, boats. Bio/phone, please. Photo optional. NYM A513.

Long-Term Love And Laughter—Slim, tall, brainy Jewish beauty, 32, seeks professional man. Warmth and character matter. NYM A532.

Attractive, Slim, Enthusiastic—Female, 37 years, Italian-American, Queens resident, registered nurse, seeks intelligent, warm, sensitive man, 37-45, to share the uniqueness and beauty of a serious relationship. Phone. Bio. NYM G920.

Mr. Right. That's Me!—Handsome, sophisticated, successful, humorous. Enjoys sports, music, theater, walks. Lives in Fort Lee. Jewish, divorced, not egotistical. Seeks exceptionally attractive, 35-42-year-old. Phone, photo a must. NYM G990.

Caring, Vibrant, Well-Integrated—Professional woman; 33, tall, slim, very pretty; I am intelligent, perceptive, empathic, articulate, gentle, romantic, genuine; doer and dreamer; lover of fun, friendship and the simple pleasures (all of nature, the energy of the city, laughter, quiet conversations); I seek an enduring and loving relationship with a tall, sensitive, successful man of great warmth, humor, integrity. Photo preferred. Dreaming, longing to share this extraordinary journey of life. NYM A429.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

Sublet—NYC location. Structure circa 1956. Low ceiling, 5'6". Furnishings varied, bright, unique. Applicant to be single female, conversational, slim, diverse. Long lease to right party. NYM G936.

Young Sixty Fiver, 6'3"—International businessman, workaholic, fast decision maker, recently widowed after a fabulous marriage. Seeking gal 5'4" to 5'7", brunette, 130 to 145 lbs., sophisticated, warm and loving and should be somewhat of a perfectionist. Photo (if possible) with letter. NYM A507.

Hispanic Professional—Male, 36, PhD, handsome, well-established, interested in meeting Hispanic female, 27-34, for joyful, meaningful relationship and possible marriage. Send bio, picture and phone number to NYM C812.

Vivacious NJ Lady—39, attractive, warm. Seeks secure, handsome, loving man to share life. NYM C829.

Cuban-American Lady, 33—I live in Inwood (upper Manhattan) with my two children. I'm a professional because I take my job seriously. I'm intelligent, sincere, warm, kind and pretty. I love art, life and laughter, compose classical ballads for the piano (unpublished so far). Write to me if you're between 33 and 45 years old, good-looking and adventurous. Photo and phone. NYM A442.

Match Play?—Golfer, age 30-45, sought by attractive professional female who likes theater, sports and more. Send bio and photo to: NYM A430.

Warm, Loving, Pretty—Female, 35, seeks caring, successful male, 35-48. Bio/photo. NYM B046.

I Am What I Am—My own special creation! A zany, attractive, up-beat brunette. I bang my own drum, a divorced, successful, artsy professional, 47, seeking a quality gentleman with a varied life-style, who is caring, communicative, loving and is ready for a commitment. NYM A434.

You Are Jewish--Successful, sophisticated, romantic, warm, outgoing, to 65, desiring sincere loving friendship with attractive, 50's, vivacious, cultured, 5'2" professional Jewish woman. NYM A558.

Bachelored Out—A handsome, witty, smart, fun-loving, 5'8", trim, 39-year-old finally comes to his senses. Enough wild oats already. Something more meaningful would be nice. If you're 27-38, very attractive, bright, love laughing hysterically, talking, listening, thinking, let's see what happens. Photo/letter. NYM G950.

Dynamic Lady Stockbroker—37, wants to meet take-charge, successful, WASP male counterpart, 35-50. You are athletic, attractive, tall, smart, well-read with a great sense of humor and equally at home in tux/jeans. To meet your match please reply with phone and bio. NYM A445.

Light-Eyed Redhead—38, fit 5'2", pretty, bright, energetic into tennis, skiing, arts seeks NYC man. Photo. NYM B042.

Creative Male Exec, 32—With car, seek an attractive, loveable woman, 20-28. Bio photo/phone. NYM B054.

ANNOUNCEMENTS

Ina—Sorry I could not reach you. Pleas write again. Low-Keyed.

Happy Birthday Dad—You get younge and better every year. Love Lisa.

"Even The Warmest Words—And sentiments can seem cold on the printed page," if you are the one who said it, identify your ad and box number and contact P.O. Box 3216, Guttenberg, NJ 07093.

Dearest Ena—Thrice blessed. Have a happy birthday! Many, many more happy birthdays ahead. Enjoy. Love. L.

Dan And Charlotte—A great big thank you to you two. The pleasure was ours.

Charlie—As you attend classes this term, remember you're one step closer to a shingle of your own.

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Relocating To NYC—Mature, professional couple seeks 2-bedroom apartment, 6 months-1 year, sublet ok. References. 201-843-7113.

Furnished, Unfurnished—Manhattan apartments needed for corporate clients. Quality service. Towne East Management Co., Inc. 230 Park Ave. 212-986-6887.

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Whitestone—2 bedroom garden apartment plus attic. $77,500. 212-767-4751.

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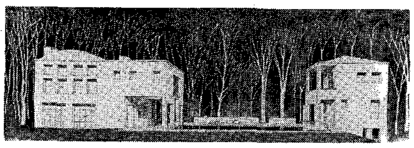

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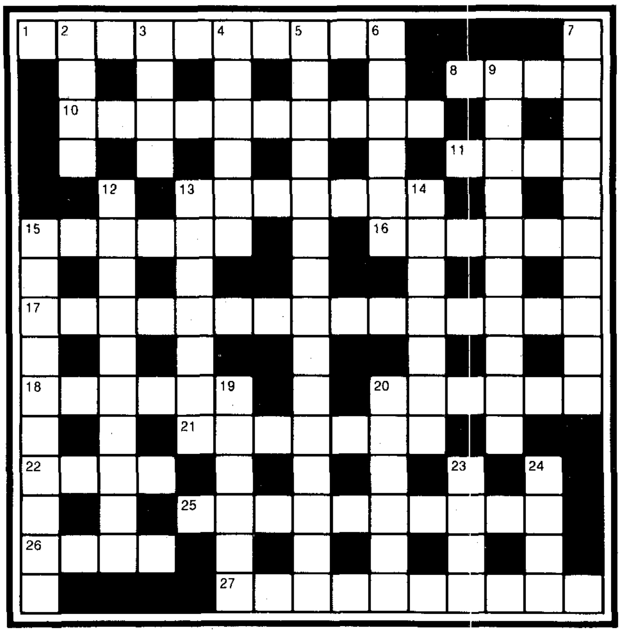


Across

1 Transport running on the right lines above? (7, 3)
8 Cunning bit of work by the builder. (4)
10 Honest in occupations for visiting businessmen. (5, 5)
11 Penalty for choice . . . (4)
13 . . . and here, the choice being unsatisfactory, shoot one by one! (4, 3)
15 Protection is held to be unusual. (6)
16 Mate has to finish after almost the last day. (6)
17 Only a great miner can produce such reviving stuff. (5, 7, 3)
18 Doesn’t seem to need much to drink, but can be prickly. (6)
20 If cane is broken, can he look forward to the splicing? (6)
21 In charge after the French connection swindle—very terse about it! (7)
22 See to give back stolen goods. (4)
25 No times, these, for the chairman of the governors to be stuck for words! (6, 4)
26 Yes, a mix-up it is, but presenting no problem. (4)
27 The others in a red design, yet not at all loud. (10)

Down

2 Price rebuke. (4)
3 Show the way to hold an advantage over others. (4)
4 That blinking cover! (6)
5 Those wanderers beyond the dark stream are, of course, a football team! (9, 6)
6 It takes little science to put on old neckwear suitable only for part of the neck! (6)
7 Shabby article about unusually dear lawyers! (10)
9 It’s the river’s quality that makes it such a gem. (10)
12 Once summoned clans to battle, or should it be Klans? (5,
13 Theatre production almost replete with high spirits and fun. (7)
14 Distracted French caper! (7)
15 Marked silence briefly limited perhaps. (10)
19 Engineer with bulldog qualities? (6)
20 If hers could be adapted, might provide the right angle for him! (6)
23 One small place for scientists turns up in the island . . . (4)
24 . . . and how, at last, better to introduce this shorter way of saying it? (4)

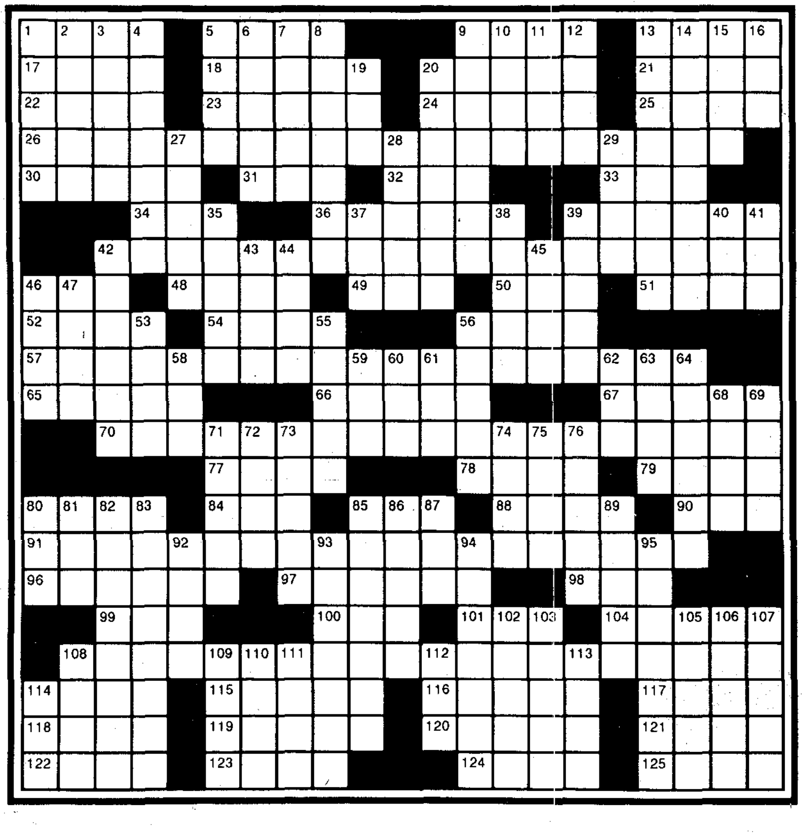
‘MUSIC BY THE CLOCK’: ‘CUE’ CROSSWORD / By Maura B. Jacobsor

Across

1 Tent feature
5 “Mama” Elliot
9 Favoritism
13 Con game
17 Resort near Venice
18 Egyptian symbols
20 Remainder: Fr.
21 Goya’s duchess
22 Winglike
23 Farewell, amigo
24 Growing out
25 Brewing grain
26 The world is doing it, in a 1919 song
30 Transparent stage drop
31 Not seld
32 Cartoonist Gardner
33 Navy initials
34 Rainy day rarity
36 Eastern church members
39 “When —— was opened . . .”
42 What Berlin hated
46 Pooh- ——
48 Toiletries kit
49 Illiterates’ signatures
50 Bankroll
51 Stumbling block
52 Other, in Avila
54 Soviet news agency
56 “—— perfumed sea”: Poe
57 Coward characters do it
65 Modern frontier
66 Undergo detrition
67 Iron
70 Debussy piece
77 Bryn ——
78 Writer Ephron
79 Kind of rug
80 Bucks’ mates
84 Brazilian macaw
85 Civil War govt.
88 “Mighty —— Rose”
90 Dadaist Jean
91 Start of an old refrain
96 Delhi instruments
97 Reproductive cell
98 Bob’s TV partner
99 Grampus
100 Prevarication
101 Tennis do-over
104 “—— Kick Out of You”
108 Cole Porter hit
114 Ernie’s wife
115 Cause of shivering
116 Imitated the pep squad
117 Epochs
118 Father of Cordelia
119 Punjab princess
120 Mountain spur
121 State bird of Hawaii
122 Aficionados
123 “Lamp —— My Feet”
124 Bravura
125 Sundance Kid’s girl

Down

1 Imperfections
2 Pale purple color
3 Robin of balladry
4 Arcade
5 “Brian’s Song” star
6 Touch ——
7 Rowboat with a sail
8 Fire at recklessly
9 Under
10 A miss —— good as a mile
11 Neighbor of Adak
12 What children should be
13 Japanese banjos
14 Graduate’s jewelry
15 Equal to the task
16 Tablecloth substitute
19 Russian territorial div.
20 Warms over
27 Likeness
28 Threefold
29 German coal region
35 Author Ugo
37 Turn thumbs down
38 Plied the needle
39 Morning TV show
40 Actress Balin
41 Heckler’s missile
42 Tonsils’ locale
43 Malayan mister
44 Hebrides island
45 Football Hall-of-Famer
46 Grassy quagmires
47 Perched upon
53 Cry of pain
55 Diaphanous
56 Old Greek theater
58 Snead need
59 Slip up
60 “Hiroshima, —— Amour”
61 Pledge words
62 Fat farm
63 Province of Turkey
64 —— hand (close by)
68 Plaintiff
69 Cinch
71 Stockpile
72 Monte Carlo game
73 Nasal speech
74 —— me tangere
75 By mouth
76 Moslem magician
80 Platter-spinners, for short
81 Gallic affirmation
82 Tallinn citizen
83 Those initiating a race
85 Dumas heroine
86 Pittsburgh product
87 Siamese coin
89 Encore!
92 Triumphal structure
93 Famed Pisan
94 Roosevelt Island, once
95 Science of health
102 Lucy’s friend
103 Greek letter
105 Heron’s relative
106 U of the United Nations
107 Bewildered
108 Mental project
109 Beige
110 Mongol of Burma
111 Dye
112 “Are you a man —— mouse?”
113 Earl of Avon
114 Leprechaun



Solutions to last week’s puzzles appear on page 145

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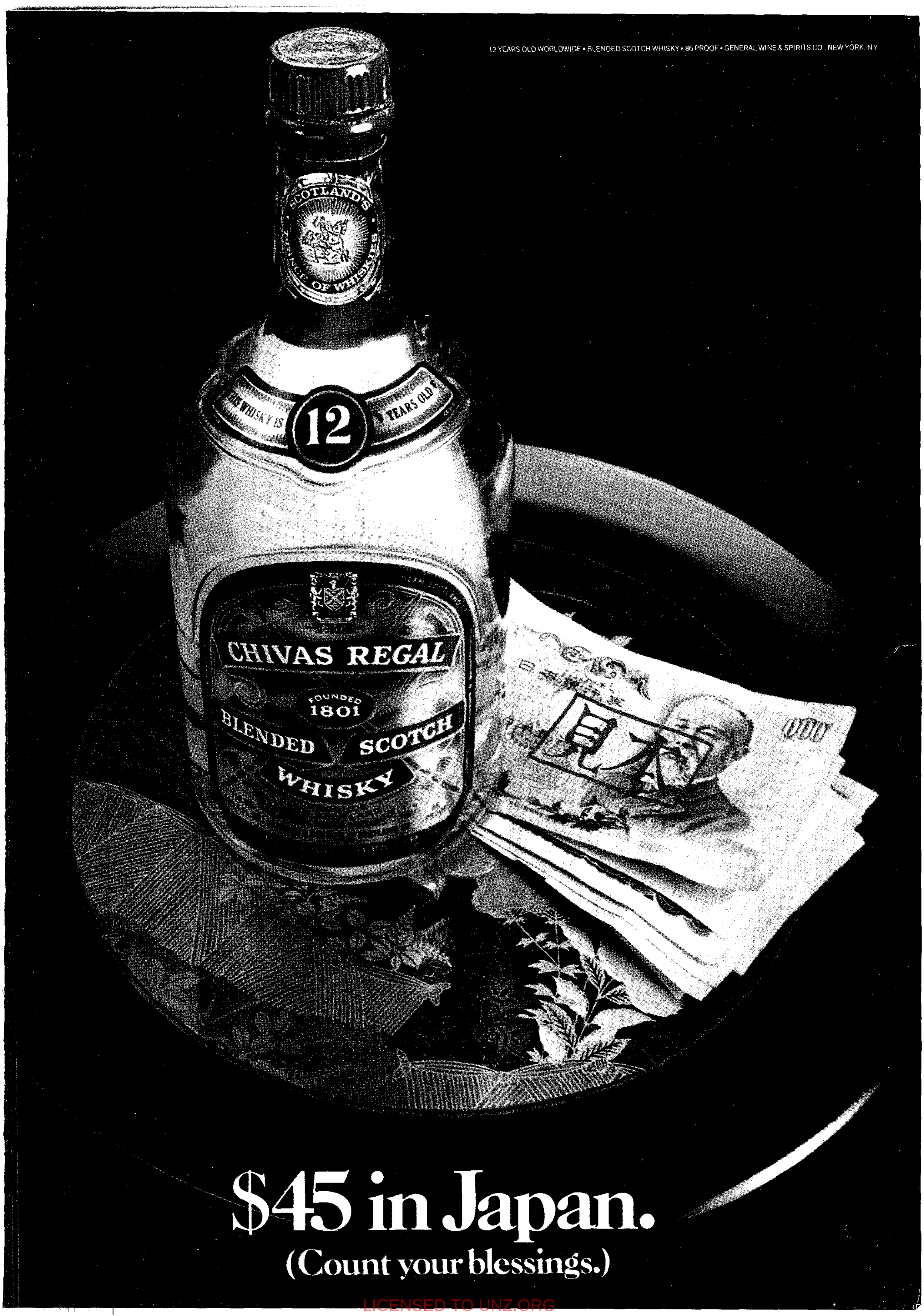
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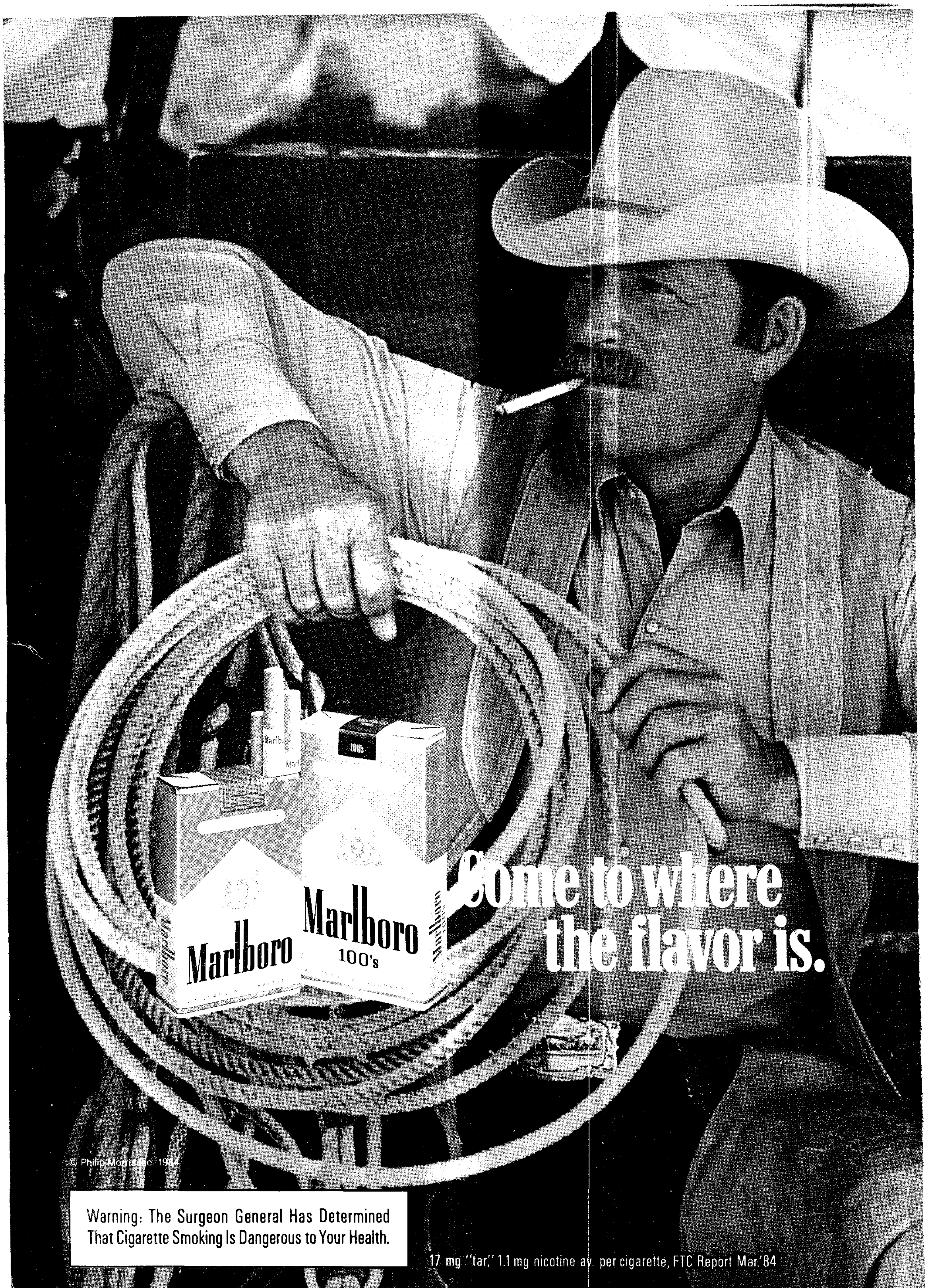
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